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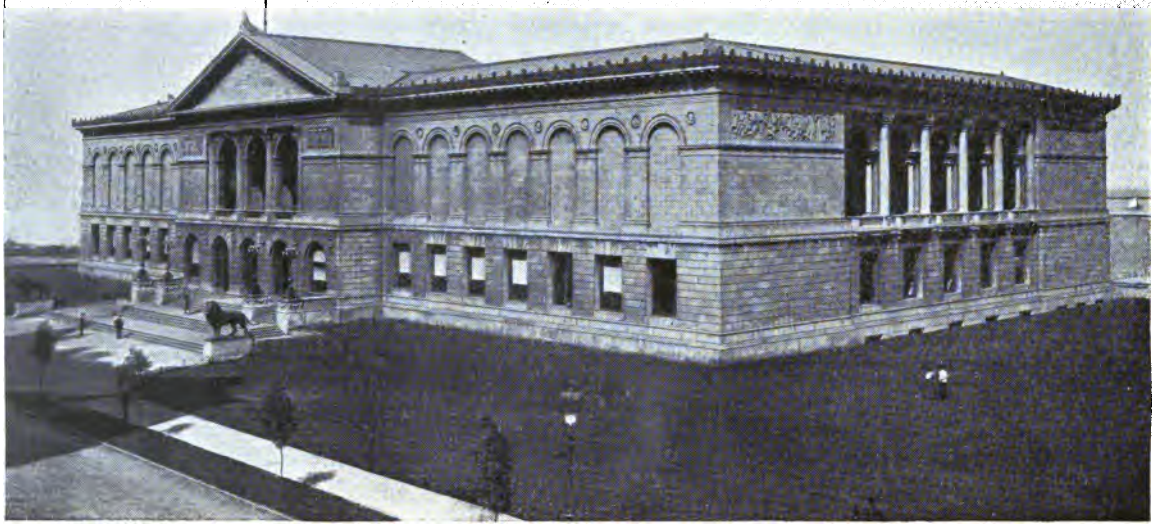

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Lake Front, opposite Adams Street, Chicago.

THE ART INSTITUTE OF CHICAGO

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OF

OBJECTS IN THE MUSEUM

SCULPTURE AND PAINTING

THIRD EDITION

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PRINTED FOR THE ART INSTITUTE
1898

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THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, and Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing and Architecture.

The general catalogue of the collections now on exhibition is divided into two parts. Part I is devoted to sculpture and painting, with a brief memorandum upon the other collections.

Part II will include the following collections: Metal Work, Textile Fabrics, Embroideries, Egyptian Antiquities, Classical Antiquities, Naples Bronzes, Musical Instruments (loaned), and Exhibits not classified.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Life Members pay one hundred dollars and no dues thereafter. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments of the Institute, and to the use of the reference library upon art.

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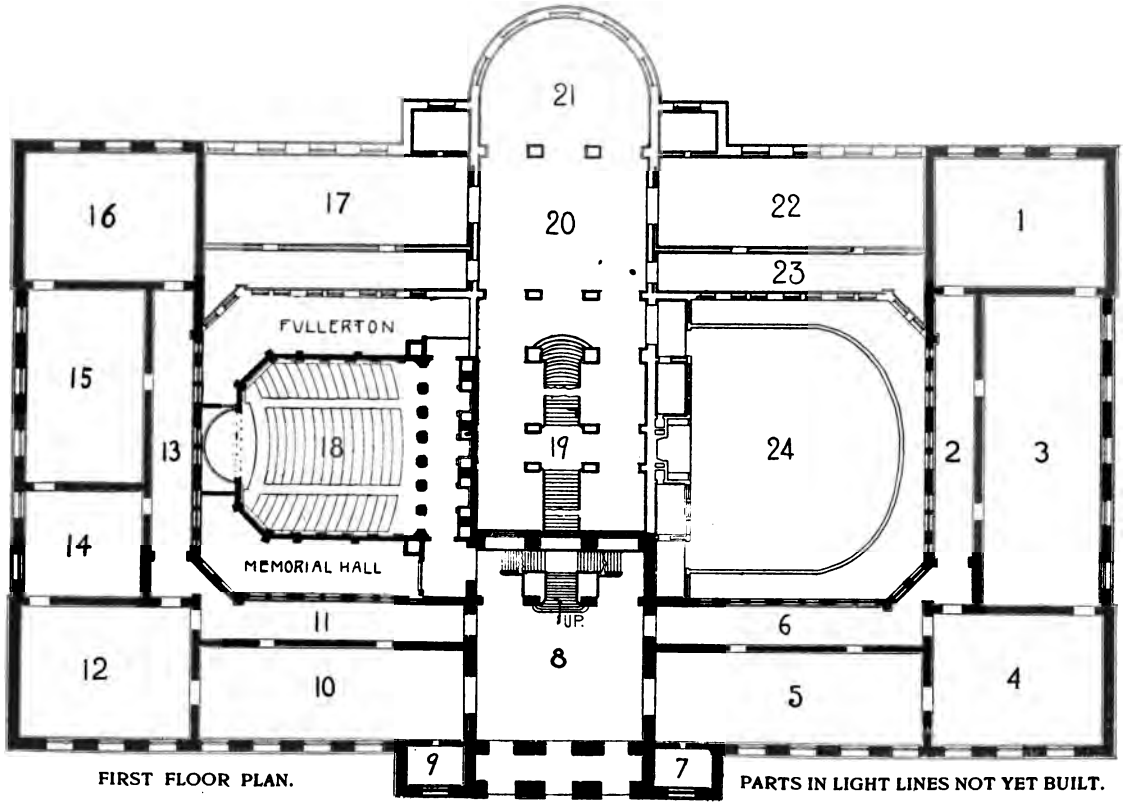
ROOM 1, . . Elbridge G. Hall Collection of Sculpture: Egyptian and Assyrian.
ROOM 2, . (Corridor) Same: Asia Minor, and Early Greek.
ROOM 3, ... Same: Age of Pheidias.
ROOM 4, ... Same: Later Greek.
ROOM 5, ... Same: Roman.
ROOM 6, (Corridor) . . . . . Same: Renaissance.
ROOM 7, ... Office of the Director.
ROOM 8, (Hall) . Elbridge G. Hall Collection: Modern.
ROOM 9, ... Office of the Secretary.
ROOM 10, . . . Elbridge G. Hall Collection: Modern.
ROOM 11, (Corridor) . . Historical Collection of French Sculpture and Architecture.
ROOM 12, ... Same.
ROOM 13, (Corridor) . . . . . Same.
ROOM 14, . . Higinbotham Collection of Naples Bronzes.
ROOM 15, ... Egyptian and Classical Antiquities.
ROOM 16, . . Library, and Mrs. D. K. Pearsons Collection of Braun Photographs.
ROOM 20, . . Historical Collection of French Architecture.
ROOMS 17 to 19 and 21 to 24 are in the part not yet built.



FIRST FLOOR PLAN.

PARTS IN LIGHT LINES NOT YET BUILT.

DESIGNATION OF GALLERIES

SECOND FLOOR

SEE PLAN

ROOM 25, ... Temporary Exhibitions.
ROOM 26, ... Temporary Exhibitions.
ROOM 27, ... Temporary Exhibitions.
ROOM 28, ... Temporary Exhibitions.
ROOM 29, (Corridor) . . . . Getty Collection of Musical Instruments, Etc.
ROOM 30, Collection of the Antiquarians: Textiles, Embroideries, Etc. (or temporary exhibitions).
ROOM 31, ... Oil Paintings.
ROOM 32, ... Old Dutch Masters.
ROOM 33, (Corridor) . . . Ryerson-Hutchinson Collection of Metal Work.
ROOM 34, ... Committee Room.
ROOM 35, (Hall) . . . . . Sculpture.
ROOM 36, ... Committee Room.
ROOM 37, (Corridor) . . Braun Photographs and Arundel Reproductions.
ROOM 38, ... Henry Field Memorial Collection.
ROOM 39, ... Oil Paintings, Modern.
ROOM 40, ... Oil Paintings, lent by A. A. Munger.
ROOM 41, ... Same.
ROOM 42, ... Oil Paintings.
ROOM 43, ... Oil Paintings.
ROOM 44, (Corridor) . Braun Photographs and Sculpture.
ROOM 45, . Oil Paintings (or Collection of the Antiquarians).
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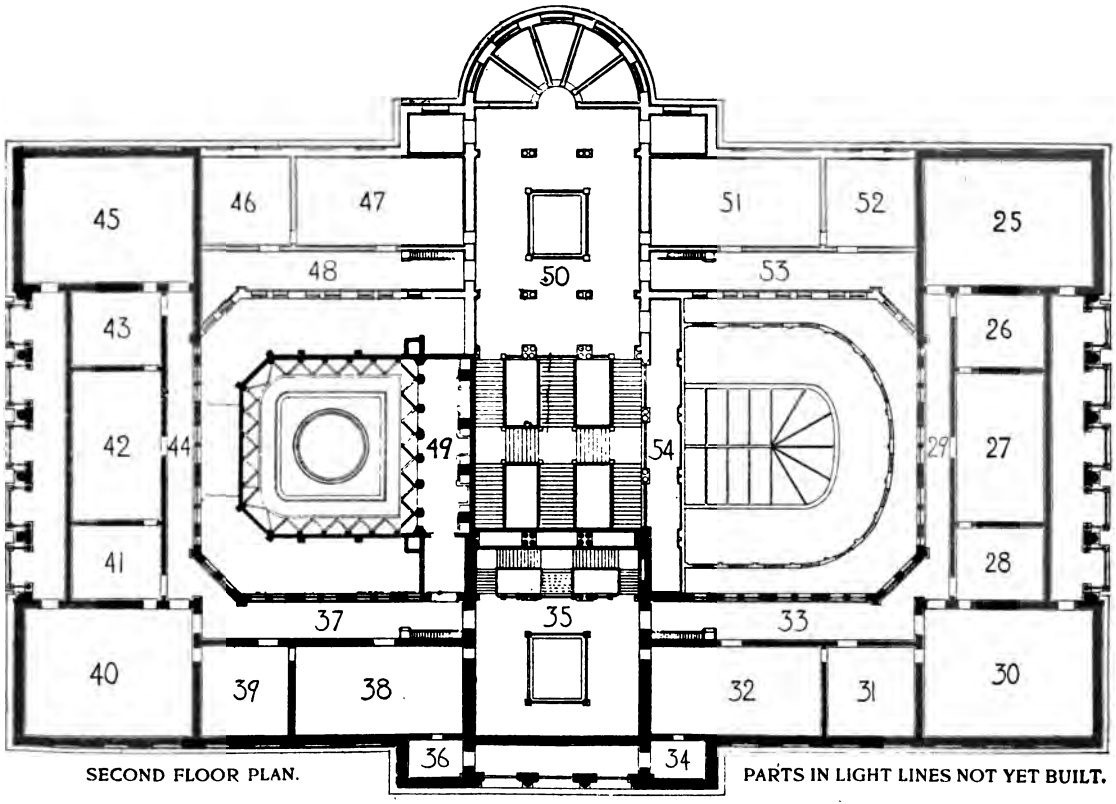

SECOND FLOOR PLAN.

PARTS IN LIGHT LINES NOT YET BUILT.

SCULPTURE.

THE ELBRIDGE G. HALL COLLECTION.

CASTS IN PLASTER FROM REPRESENTATIVE ORIGINAL SCULPTURES.

This collection was given and named for Elbridge G. Hall, a citizen of Chicago from 1849 to 1877, by Mrs. Addie M. Hall Ellis. In accordance with the wishes of the donor it includes only full sized fac-similes of original works in sculpture. These reproductions, all in plaster or staff, occupy rooms 1-6, 8 and 10 in an order approximately chronological. They are briefly catalogued in the following pages under numbers 1 to 374, and the greater part of them more fully in a special descriptive catalogue of the collection published in 1891.

Room 1. Egyptian, Assyrian, Persian.

1. **King Amenophis III** of Egypt. From a seated statue of black granite in the British Museum. Egyptian, Theban period, XIV century B. C. The two colossal statues near Thebes, one of which was called Memnon by the Greeks, were erected by this king.

2. **Osiris,** the chief god of the dead, in Egyptian mythology. From a seated statuette of green basalt in the museum of Gizeh, Egypt, found in a tomb at Sakkarah. Egyptian, Saïtic period, about 650 B. C.

3. **King Ramses II** (Sesostris) of Egypt. From the colossal bust of sandstone in the British Museum, London, taken from the façade of a rock temple at Abu-Simbel (Ipsambul), Nubia. Egyptian, Theban period, XIV century, B. C.

4. **Scenes of Rural Life.** Low reliefs from limestone slabs in the Metropolitan Museum, New York, found at Sakkarah, in the tomb of Ti, a nobleman. Egyptian, Memphitic period, nearly 3,000 B. C.

5. **Fragments of Rock Sculpture.** Five casts from reliefs on the sides of a rectangular court, hewn out of a mountain side at Boghaz Keui, Asia Minor. Supposed work of Hittites, about 1,300 B. C. (Room 2).

6. **Sardanapalus I** (Assurnazirpal of Assyria). From a limestone statue about half life size, in the British Museum, found at Nimrud (Near site of Nineveh). Assyrian, about 825 B. C.

7. **Standard Weight,** in the form of a lion. Original of bronze now in the British Museum. Assyrian, probably about IX century, B. C.

8. **A Babylonian Record,** on a rude cylinder with a round top ornamented with various figures in low relief. On one side, cut away to make a flat surface, is the figure of a king in low relief. A cuneiform inscription on the other sides records the sale of a field in the time of King Merodach Adan Akhi. From a stone found at Hadji-Abad, now in British Museum. Assyrian, about 1120 B. C. Height, 25 in.

9. **"Lion of Nineveh."** Head only. Assyrian. (Room 2.)

10. **Stele of King Sargon.** Front recessed and occupied by a life-size figure in relief. Edges covered with cuneiform inscription. The original, of dark stone, is in the Royal Museum, Berlin. Assyrian, about 710 B. C.

11. **Two Genii Adoring the Tree of Life.** Relief. From an alabaster slab in the British Museum, found at Nimrud (near the site of Nineveh). Assyrian, IX century B. C.

12-14. **Persepolis Reliefs.** From gray limestone slabs, in the British Museum, found in the ruins of Persepolis. Persian, V century, B. C.

12. Four men with staves and two with whips.

13. Man with staff (or soldier with lance ?).

14. Man and horse. Fragment.

15. **A Babylonian Record** (fragment) in cuneiform characters of a land sale under King Merodach Adan Akhi. From a basalt tablet in the British Museum, found at Hadji-Abad, Mesopotamia. Chaldean, XIII century B. C.

16-21. **Nineveh Reliefs.** From alabaster slabs in the British Museum, found at Nimrud (near the site of Nineveh). Assyrian, IX century B. C.

16. Kings and genii adoring the god Assur and the tree of life.

17. Eunuch and winged genius, attendants of a king.

18. King besieging a city.

19. Eagle-headed deity—Nisroch ?

20. A winged deity or genius.

21. Man with three pomegranates.

22. **Bust of a Man in Relief.** From a gray limestone slab in the British Museum, found in the ruins of Persepolis. Persian, V century B. C.

23. **Persian Chamberlain and Soldier** of the royal guard. Reliefs from a gray limestone corner block, in the British Museum, found in the ruins of Persepolis. Persian, V century B. C.

24-25. **A Royal Lion Hunt.** Relief, from alabaster slabs in the British Museum, found at Nimrud (near the site of Nineveh). Assyrian, IX century B. C.

26. **A Wounded Lioness at Bay.** Relief, from an alabaster slab in the British Museum, found at Kuyunjik (Nineveh). Assyrian, about 700 B. C.

27. **Man Driving a Chariot.** Relief, from alabaster slab in British Museum, found at Nimrud (near the site of Nineveh). Assyrian, IX century B. C.

28. **Head of an Egyptian Princess.** Two copies, from a limestone original in the museum of Gizeh. Egyptian, Theban period, XII century B. C.

29. **Thoueris, the Goddess of Maternity.** Statuette. Original, of dark green basalt, in museum of Gizeh. Found at Thebes. Egyptian, Saïtic period, VII century B. C.

30. **The God Osiris and the Goddesses Isis and Hathor,** the last in the form of a cow supporting Psemthek under her chin. From statuettes of dark green basalt, found in the tomb of Psemthek (Psammeticus), "Recorder of the Offerings," who lived under the thirtieth dynasty, four centuries before Christ. The original statuettes, with two other pieces from the same tomb, are now grouped together in the museum of Gizeh. Osiris and Isis (his sister-wife) are seated. The god wears the "Atef Crown" and the two large feathers. The two goddesses wear the disk and horns, and Hathor's crown also has the "uræus" and the feathers. These statuettes are good examples of Egyptian sculpture of the Saïtic period.

See also numbers 52 to 58 for additional reproductions of Egyptian sculptures.

THE ELBRIDGE G. HALL COLLECTION.

See note on page 9.

Room 2. Early Greek.

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31. **Combat of Gods and Giants.** Nineteen pieces, casts from fragments of a pedimental limestone group of the treasury of Megara. Originals in the museum of Olympia. Dorian Greek, VI century B. C.

32. **Portrait Statue, Seated.** From a marble in the British Museum, one of a series found near Miletos, Asia Minor. Ionian Greek, VI century B. C.

33. **Archaic Figure,** probably an Apollo, height three feet, 6¼ inches. Greek, probably about 550 B. C.

34. **Apollo (?) of Tenea** (or a young athlete). From a marble in the Glyptothek, Munich, found in 1846, in the village of Athiki, on the site of the ancient Tenea, near Corinth. Greek, VI century B. C.

35. **Archaic Nike** (Victory), or winged goddess Artemis. From a marble in the National Museum, Athens, found in Delos, 1879. If the inscribed base, found in two parts, 1880, 1881, was made for the statue, the latter is the work of Mikkiades and Archermos of Chios. Ionic Greek, VI century B. C.

36. **(a-o) Aigina Sculptures.** From marbles in the Glyptothek, Munich, found in 1811 among the ruins of the temple of Athena, in the Island of Aigina, in the pediments of which they had originally been grouped, apparently to represent struggles between Greeks and Trojans at the siege of Troy. Dorian Greek, about 470 B. C. Restored by Thorvaldsen. The figures marked *a, e, f, i, m* are from the eastern pediment, the others from the western. (Room 1.) See next page.

a. Dying Trojan warrior.
b. Kneeling Trojan archer, probably Paris.
c. The fallen Achilles.
d. Athena (Minerva) taking the part of the Greeks.
e. Nude Greek warrior reaching forward and downward for the armor of the fallen Oïkles.
f. Herakles kneeling, as an archer, about to avenge the death of Oïkles.
g. A Greek champion (probably the Telamonian Ajax who rescued the body of Achilles).
h. A Trojan champion, probably Aineias.
i. A Trojan champion, probably Laomedon.
j. A kneeling Greek warrior, probably Odysseus (Ulysses).
k. Kneeling Trojan warrior, probably Deiphobos, second husband of Helen.
l. Kneeling Greek archer, probably Teukros (Teucer).
m. Fallen Greek warrior, probably Oïkles, companion of Herakles.
n. Dying Trojan. The original is much corroded from lying in damp ground, and much restored.
o. Dying Greek.

37. **Archaic Head of Zeus** (Jupiter). From a bronze in the museum of Olympia, found at Olympia. Greek, VI century B. C.

38. **Part of a Pavement,** with lotos flowers and buds, rosettes and palmette ornaments in very low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, found in the ruins of Kuyunjik, site of ancient Nineveh. Assyrian, between B. C. 721 and B. C. 625.

39. **Fragments** (3) **of a Sculptured Column.** From marbles in British Museum, found in the ruins of an early temple of Artemis (Diana) at Ephesos. Ionic Greek, about 550 B. C.

40. **Heraldic Lions from the Gate of Mykenai.** From the relief of stone over the principal gate of the citadel of Mykenai, Argolis. Prehistoric Greek, about XII century B. C.

41. **Archaic Head,** with frontal crown. Greek, probably VI century B. C.

42. **Seated Figures of a Wedded Pair,** receiving after death the homage of surviving kindred. From a limestone sepulchral slab in Royal Museum, Berlin, found near Sparta. Dorian Greek, VI century B. C.

43. **Assos Reliefs,** decorative and mythological. Seventeen pieces. The originals, of dark gray trachite, have been distributed among the following museums: Tchinly Kiosk, Constantinople, Louvre, Paris, and Museum of Fine Arts, Boston. They were found among the ruins of a Doric temple on the site of the ancient city of Assos, Asia Minor, in 1838 and 1881 —some carved on metopes and some on solid blocks of the architrave of the peripteros of the temple of Assos. This temple is said to be the only known example of a Doric building with a sculptured architrave. Aiolian Greek, V century B. C.

These reliefs include the following subjects:

— Two sphinxes facing each other.
— A lion devouring a stag.
— A lion devouring a wild boar.
— Two bulls butting each other.
— Centaurs pursued by Herakles.
— Banqueters reclining at table.
— Conflict between Herakles and Triton.

44. **Archaic Head.** Greek, probably about VI century B. C.

45. **Head and Arm.** From fragments of a marble statue found at Olympia, and now in the museum there. The statue may have represented Phormis, an Arkadian warrior, who gave costly gifts to Olympia. Greek, VI century B. C.

46. **Apollo of Naxos.** Statuette seven inches high, with base. The original, of bronze, in the Berlin Museum, was found at Naxos, Cyclades. Ionian Greek, VI century B. C.

47. **Head of a Young Athlete.** From a marble sepulchral slab in the National Museum, Athens, found built into the ancient city wall. Attic Greek, VI century B. C.

48. **Head of Athena (Minerva).** From a marble found on the Akropolis of Athens, now in the Akropolis Museum. Attic Greek, VI century B. C.

49. **Fragment.** The lower half of a man's figure. High relief. Archaic Greek, probably of latter half of VI century B. C.

50. **Archaic Head.** Greek, about end of VI century B. C.

51. **Harpy Monument Reliefs.** Four slabs, representing the four faces of the grave monument, from marbles in the British Museum found at Xanthos, Lykia. Lykian or Ionic, probable late V century B. C.

52. **Sphinx,** with the body of a lion couchant, and a human head representing an Egyptian king. Fore legs stretched out straight in front and hind legs doubled under body. Tail curled around right haunch. The original, of black granite, in the Museum of Gizeh, was discovered by Mariette at Tanis, in the delta of the Nile, in 1861. On the chest is the cartouche of P'seb-Khanu I (Pa-seb-cha-nu) of the XXI Dynasty; but this is a substitution for an earlier cartouche which has been chiseled out. Nor was P'seb-Khanu the only usurper of this monument. He was preceded by Menephtah (XIX Dynasty), who substituted his cartouche for that of Apepi (XVII Dynasty), who may have been also a usurper of monumental advertising privileges. Such confusion of history was extensively practiced by Egyptian kings. Erman thinks that this sphinx and similar monuments may have originated in a local Tanite school before the Asiatic invasion. (Room 1.)

53. **The Sheikh-el-Beled** (Chief of the Village). From a figure of locust wood in the museum of Gizeh, found in a tomb at Sakkarah, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. The most ancient well-preserved wooden portrait statue known. Egyptian, latter part of IV Dynasty, Memphitic Period, nearly 3000 B. C. (Room 1.)

54. **King Khafre** (Chephren), builder of the second pyramid of Gizeh. The original, of variegated diorite, now in the museum of Gizeh, was found in a shaft near the Sphinx at Gizeh. Egyptian, IV Dynasty, nearly 3000 B. C. (Room 1.)

55. **Three Panels from the Tomb of Hesi,** at Sakkarah. The originals, in the museum of Gizeh, are of wood. On each one is carved in low relief a figure of Hesi, with hieroglyphic inscription. These figures differ in details. The inscriptions also vary. Older, perhaps, than the IV Dynasty. (Room 1.)

56. **Queen Ameneritis,** of the XXV or Ethiopian Dynasty, VII century B. C. From an alabaster statue in the Museum of Gizeh, Egypt, found at Karnak by Mariette. (Room 1.)

57. **Weser-en-Re** (An), a king of the V Dynasty. From a red granite sitting statuette in the Museum of Gizeh, found at Mit-Rahineh, site of ancient Memphis, 1888. Egyptian, Theban period. (Room 1.)

58. **Head of a Sphinx.** Portrait of an Egyptian monarch. The original, of dark stone, is in the museum of Gizeh. Egyptian, often attributed to the Hyksos, who preceded the XVIII dynasty (which began about 1530 B. C.); but probably earlier. (Room 1.)

60. **Perseus Slaying Medusa.** From a brown tufa metope, with traces of coloring, in the museum of Palermo. Found at Selinus, Sicily, in the winter of 1822–23. Archaic Sicilian Greek, about 600 B. C.

61. **Tombstone of Philis, Daughter of Kleomedes.** From a relief in Parian marble in the Louvre, found in the island of Thasos, 1864. The marble has traces of coloring. V century B. C. (Room 3.)

62. **Apollo and Hermes, with Nymphs and Graces.** From three marble reliefs in the Louvre, found in the island of Thasos in 1864, once part of the same frieze. The original inscriptions forbid the sheep and the pig as sacrifices to Apollo and

the Nymphs, and the goat and the pig to the Graces. An inscription of much later date shows that these blocks have been taken from their original place and used in the tomb of . . . istokrates, son of Erotos. V century B. C. (Room 3.)

63. **Sepulchral Slab,** with man and dog in relief. From the original marble by Alxenor of Naxos in the National Museum, Athens. Found near Orchomenos, Bœotia. Ionian Greek, early V century B. C.

64. **Herakles and Atlas,** with the Apples of the Hesperides. From a marble metope slab of the temple of Zeus at Olympia now in the museum of Olympia. About 450 B. C.

THE ELBRIDGE G. HALL COLLECTION.

See note on page 9.

Room 3. Greek, Pheidian Period.

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65. **The Spinario,** or Thorn Extractor. From a bronze statue in the Palazzo dei Conservatori, Rome. Greek, V century B. C.

66. **Ganymedes Shrinking from the Eagle** (?), commonly called Ilioneus, son of Niobe. From a statue of Parian marble in the Glyptothek, Munich, found in Rome about the middle of the XVI century. Head and arms wanting. Greek, IV century B. C.

67. **Sepulchral Slab of Aristion,** an Attic warrior. From a marble relief (originally colored) found at Belanidetsa in Attika, 1838, and now in the National Museum, Athens. Attic Greek, by Aristokles, VI century B. C. (Room 2.)

68. **The Farnese Diadoumenos,** a Greek athlete binding his hair with a fillet. From a Pentelic marble statue in the British Museum, brought from Rome in 1864—one of the most important copies (made probably about the beginning of the Christian era) of a celebrated statue by Polykleitos of Argos. Dorian Greek, V century B. C.

69. **The God Ares** (Mars). From a marble statue commonly known as the Achilles Borghese, now in the Louvre. Brought from Rome in 1808. Greek, V century B. C.

70-81, 94. **Casts of the Elgin Marbles.**
The collection in the British Museum called "The Elgin Marbles" was brought from Greece to England by Thomas Bruce, Seventh Earl of Elgin 1801-1803.
While ambassador of Great Britain at Constantinople he obtained from the Turkish government a permit to remove certain

relics of the art of ancient Greece, chiefly from the Parthenon or temple of Athena (Minerva) on the Akropolis of Athens. In 1816 they were purchased by the British government and placed in the British Museum. Their origin is contemporary with that of the Parthenon itself, which was dedicated in 438 B. C, under the administration of Perikles. The temple, of the Doric order of architecture, was built of Pentelic marble, and its exterior was richly adorned with sculptures in the same material, the design and superintendence of the execution of which have generally been attributed to Pheidias. In the cella (that portion of the temple enclosed by the solid walls) was one of the most celebrated works of Pheidias, the colossal statue of Athena, overlaid with gold and ivory and hence called chryselephantine. (See 87.) The walls of the cella were decorated externally by a frieze in low relief representing the Panathenaic procession. The spaces between the triglyphs (ends of the beams of the roof) were filled in with blocks of marble sculptured in the very highest relief, and from their position, called metopes. The subjects of the fifteen metopes preserved in the British Museum and the one in the Louvre are taken from the contest between the Centaurs and Lapiths, at the marriage feast of Peirithoös. The figures on the pediments were sculptured in the round. The subject represented on the eastern pediment was the birth of Athena from the brain of Zeus (Jupiter); on the western the victory of Athena over Poseidon (Neptune). For model of the Parthenon and its surroundings see 136.

Numbers 70 to 81, and 94 below, are casts of some of the Elgin marbles.

70. Frieze of the Parthenon—about one-third.

71. Head of a cow—fragment of the Parthenon frieze.

72. Figure of Eros (Cupid)—fragment of the Parthenon frieze.

73. Centaur in combat with a Greek. From a marble metope of the Parthenon.

74. Centaur carrying off a woman. From a marble metope of the Parthenon.

75. Head of the horse of Selene (Luna, goddess of the night). From a marble originally at the north end of the eastern pediment of the Parthenon.

76. Kephisos, formerly called Ilissus, an Attic river god. From a marble originally at the north end of the western pediment of the Parthenon.

77. Seated female figure, called one of the Three Fates. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

78. Group of two female figures, one reclining in the other's lap, called two of the Three Fates. Also called Aglauros and Herse, daughters of Cecrops. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

79. Torso of the winged goddess of victory (Nike). From a marble originally on the right hand side of one of the pediments of the Parthenon.

80. Two seated female figures, called Demeter and Persephone (Ceres and Proserpine). From marbles originally on the left hand side of the eastern pediment of the Parthenon.

81. Reclining male figure, called Theseus. From a marble at the south end of the eastern pediment of the Parthenon.

82. **Combat between Centaurs and Lapithai,** at the wedding of Peirithoös. From marbles of the western frieze of the supposed temple of Theseus or of Hephaistos at Athens—still in their original positions. Attic Greek, V century B. C.

83. **Trials of Hellas and Asia** before the tribunal of Zeus. From marbles of the temple of Nike Apteros (Wingless Victory) on the Akropolis, Athens. Attic Greek, V. century B. C.

84. **Figure of Nike Apteros** (Wingless Victory). From a high relief in marble, originally on the balustrade of the temple of Nike Apteros, or Athena Nike, on the Akropolis of Athens. Found during the excavations made by Ludwig Ross and others on the site of the temple, 1835–38, which led to the restoration of the edifice. Greek, about 435 B. C.

85. **Two Winged Victories,** taking a cow to be sacrificed. From a portion of the balustrade of temple of Nike Apteros, now in the Akropolis museum, Athens. Attic Greek, V century B. C.

86. **A Winged Victory Erecting a Trophy.** From a marble relief of the balustrade of the temple of Nike Apteros, now in the Akropolis museum, Athens. See 84.

87. **Athena Parthenos.** From a marble statuette found in 1880, near the Barbakeion Lyceum building in Athens, and recognized as a late copy of the colossal statue by Pheidias, mentisned above in the note on the Elgin Marbles. Now in the National Museum, Athens. See 111.

88. **Fragment of the Shield of Athena Parthenos.** From the Strangford shield in the British Museum, which has been supposed to be an antique copy in marble from the original by Pheidias, showing sketchy portraits of the sculptor and Perikles, but this is doubtful.

89. **Battle of Centaurs and Lapithai** at the wedding of Perithoös. From four marble reliefs in the British Museum, discovered by Cockerell and others in 1811, near Phigaleia in the Peloponnesos, forming part of the interior frieze of the temple of Apollo Epikourios at Bassai in Arkadia. Greek, about 435 B. C.

90. **Doryphoros or Spearbearer.** From a marble in the Naples museum, found in the palæstra of Pompeii and recognized as a copy of the celebrated bronze by Polykleitos of Argos. Dorian Greek, V century B. C.

91. **Winged Victory.** From a marble by Paionios of Mende, in the museum of Olympia, found at Olympia in 1875. Northern Greek, V century B. C.

92. **Head of Asklepios** (Æsculapius). From a marble in the British Museum, found in the Island of Melos. Greek, IV century B C. (Room 4.)

93. **A Young Satyr at Rest.** From a statue in the Capitoline Museum, Rome, the "Marble Faun" of Hawthorne. Found in 1701, near Civita Lavinia. A copy of a work by Praxiteles. Greek, IV century B. C.

94. **A Karyatid.** From a marble in the British Museum, taken from the portico of the Erechtheion on the Akropolis of Athens by Lord Elgin. Attic Greek, about 400 B. C.

95. **Eros (Cupid)** bending a bow. From a marble statuette in the British Museum, found in 1776 near Rome. Greek, about II century B. C. Regarded as a copy of an earlier work.

96. **Eros,** commonly called the Genius of the Vatican. From a mutilated marble statue in the Vatican, Rome, discovered at Centocelle, on the via Labicana, near Rome, by the Scotch painter, Gavin Hamilton, and sold to Clement XIV. Generally regarded as a copy of the Thespian Cupid of Praxiteles (lost). Greek, about 400 B. C.

97. **Seilenos Carrying the Infant Dionysos** (Silenus with the Infant Bacchus). From a marble statue in the Louvre found in Rome in the fifteenth century. Greek, IV century B. C. School of Praxiteles.

98. **Diskobolos,** (prototype of the modern quoit-pitcher) in action. From a marble copy of a statue by Myron in the Vatican, found at Tivoli, 1791. Attic Greek, V century B. C.

99. **Diskobolos,** poised to pitch the disk. From a marble statue in the Vatican, found by Gavin Hamilton on the Appian way near Rome in 1792 and sold to Pope Pius VI. Probably Attic Greek, IV century B. C. Prof. Massi's catalogue of the Vatican sculptures, 1892, calls this statue a copy from the famous original in bronze by Naukides of Argos; but this opinion has not been generally adopted. It has also been attributed to Alkamenes.

100. **Eirene, Goddess of Peace,** with the infant Ploutos, God of Wealth. From a marble group in the Glyptothek, Munich, probably copied from a bronze by Kephisodotos of Athens, father of Praxiteles. Attic Greek, IV century B. C.

101. **Hermes** (**Mercury**) with the infant Dionysos (Bacchus) From a marble group by Praxiteles, in the museum of Olympia, found at Olympia 1887. Attic Greek, IV century B. C.

102. **Hermes.** From a marble statue in the Belvedere of the Vatican formerly called Antinous. Found on the Esquiline Hill, Rome, in the XVI century. A copy of a Greek statue of great merit. By different authorities the original has been credited to various schools of the fifth and fourth centuries B. C., viz.: those of Pheidias, Polykleitos, Praxiteles and Lysippos.

103. **Sepulchral Slab of Hegeso,** daughter of Proxenos. From a marble relief in Athens, found in Athens. Attic Greek, IV century B. C.

104. **Demeter** (**Ceres**), seated. From a marble in the British Museum found in Knidos, 1858. The head is of finer marble than the body. Greek, IV century B. C.

105. **Transformation of Tyrrhenian Pirates** into Dolphins by Dionysos. From the frieze of the Choragic monument of Lysikrates. The monument is the sole survivor of many that stood along the famous "Street of Tripods" in Athens, commemorating musical and dramatic victories. Attic Greek, 335-4, B. C.

106. **Portrait Statue of Sophokles,** the Athenian tragic poet. Greek, 495-405 B. C. From a marble in the Lateran Museum, Rome, found at Terracina, about 1839.

107. **Ares** (**Mars**) at Rest, seated with a cupid at his feet. From a marble group in the Boncompagni Museum, Rome, commonly known as the Mars Ludovisi, found in Rome early in the XVII century. Greek, IV century B. C.

108. **An Athlete Using the Strigil.** From a marble statue in the Vatican known as the Apoxyomenos. Found in Rome 1839. A copy of a bronze by Lysippos of Sikyon. Greek, IV century B. C.

110. **An Athlete Tying His Sandal.** Commonly called Jason. From a marble in the Louvre, brought from Rome. Greek, IV century B. C.

111. **Athena Parthenos**—the Lenormant statuette, found in Athens, 1859. A marble copy of the colossal chryselephantine statue by Pheidias. See 87.

112-119, **Sculptures of the Heraion of Argos, Fragmentary.** From marbles discovered in the unearthing of that temple in 1892 by the American School of Classical Studies in Athens. Greek, of the time of Pheidias and Polykleitos, V century B. C.

112. Life size head of Hera (Juno).

113. Female head in helmet, about half life size.

114. Female head in helmet, somewhat larger.

115. Lion head fragment, 8½ inches high, 7 wide.

116. Lion head fragment, 11 inches high, about 8 wide.

117. Male torso, less than half life size.

118. Shoulder with drapery.

119. Fragment of horizontal moulding with relief ornament of anthemia and birds.

120. **A Youth,** facing right
121. **A Youth,** facing left
(In Room 2.)

} Duplicates of figures in a group occupying two slabs of the Parthenon frieze. See 70.

130. **Combat of Greeks and Amazons.** From six marble slabs of the broad frieze of the Nereid monument, in the British Museum. Found near Xanthos, Asia Minor. Græco-Lykian, V century B. C. (Room 4.)

131. **Infantry Battle.** Surrender of a walled town to a Persian Satrap. From six marble slabs of the narrow frieze of the Nereid monument, in the British Museum. Græco-Lykian, V century B. C. (Room 4.)

132. **A Terminal Pan,** playing the flute. From a marble in the British Museum, found near Civita Lavinia. Græco-Roman, II century. (Room 4.)

133. **Niobe and Her Youngest Daughter.** From a marble group in the Uffizi Gallery, Florence, found in Rome, 1583. Greek, IV century B. C.

134. **Bust of Niobe.** From a marble in the collection of Lord Yarborough, England. Greek, IV century B. C.

135. **A Daughter of Niobe.** From a marble statue in the Vatican, found near Rome in the XVI century. Greek, IV century B. C.

136. **The Akropolis.** Plaster model of the Akropolis at Athens, showing remains of the Parthenon, the Erechtheion, the Temple of Victory, the Dionysiac theatre, etc. Base, 28¼ x 44 inches.

137. **Combat between Greeks and Amazons.** From the marble frieze of the Mausoleion of Halikarnassos, by Skopas of Paros, Leochares and Bryaxis, of Athens, and Timotheos, about 300 B. C. Now in the British Museum. Found in 1864 at Budrun (Halikarnassos), Asia Minor. (Room 4.)

138. **Polyxene Embracing Her Child.** High relief, from a marble sepulchral slab in Athens. Attic Greek, IV century B. C. (Room 4.)

139. **Damasistrate, Daughter of Polykleitos,** with members of her household. High relief. From a marble sepulchral slab in Athens. Attic Greek, IV century B. C. (Room 4.)

140. **Sacrifice to the Nymphs and Hermes.** Relief. (Room 4.)

141. **Apollo Sauroktonos** (the Lizard-Killer.) From a marble statue in the Vatican, found in Rome, 1770, copied from a bronze statue by Praxiteles. Attic Greek, IV century B. C.

142. **Apollo at Rest.** From a marble statue in the Uffizi Gallery, Florence, known as the Apollino. Probably copied from a statue by Praxiteles. Attic Greek, IV century B. C. (Room 4.)

143. **Group in Relief,** supposed to represent Alkestis returning from or going to Hades. From a sculptured marble in the British Museum, originally the drum of a column discovered by J. T. Wood in 1871 upon the site of the later temple of Artemis (Diana) at Ephesos. Greek, IV century B. C. (Room 4.)

For other Greek work of this period see 191.

THE ELBRIDGE G. HALL COLLECTION.

(*See note on page 9.*)

Room 4. Late Greek and Græco-Roman.

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144. **Aphrodite (Venus).** From a marble head, in the Berlin Museum, found at Pergamon, Asia Minor. Hellenistic Greek, III century B. C.

145. **Thaleia, the Muse of Comedy.** Seated figure. From a marble statue in the Vatican, found in Tivoli, 1774. Hellenistic Greek, probably III century B. C.

146. **Polymnia, the Muse of the Hymn,** also regarded as the patroness of mimes and pantomimes. From a marble statue in the Louvre, formerly in Rome. Hellenistic Greek, probably III century B. C. The upper part is by Agostino Penna, a modern Roman sculptor.

147. **Alexander the Great.** From a marble bust found in Tivoli. Greek, about 325 B. C. (Room 5).

148. **Aischines,** Athenian orator. From a marble statue in the National Museum, Naples. Attic Greek, III century B. C.

149. **Homer,** epic poet. From a marble bust in the British Museum, found at Baiæ, 1780. Greek, III century B. C.

150. **Sokrates,** Athenian philosopher. From a marble bust in the Villa Albani, Rome. Greek, III century B. C.

151. **Mask of Zeus (Jupiter).** From a marble head in the Vatican, found at Otricoli in the XVIII century. Greek, IV century B. C.

152. **Dionysos (Bacchus) Received by Ikarios.** From a marble relief in the British Museum, formerly in Rome. Greek, III century B. C.

153. **Torso of Herakles** (The Belvedere Torso). From a marble torso in the Belvedere of the Vatican, by Apollonios of Athens. Possibly an enlarged copy of a bronze statuette made for Alexander the Great by Lysippos of Sikyon. It has been conjectured that the statue of which this torso is a fragment represented Hercules sitting, after his deification, with Hebe ministering to him. The torso was the favorite study of Michelangelo. It was discovered among the ruins of the theatre of Pompey, Rome, XV century. Greek, I century B. C.

154. **Ganymedes and the Eagle of Zeus.** From a marble group in the Vatican, found at Ostia, in a calidarium, early in the present century. Ganymedes wears a Phrygian cap and carries a cup in his right hand. The eagle stands on the ground at his left hand. Probably Greek, II century B. C.

155. **A Greek Boxer,** with gloved hands. From a marble statue in the museum of Dresden. Greek, III century B. C.

156. **Demosthenes,** Athenian orator. From a marble statue in the Vatican, probably copied from a bronze by Polyeuktos of Athens, erected 280 B. C. (Room 3)

157. **Nike of Samothrake** (Victory) on the prow of a galley. From a marble statue in the Louvre, found on the island of Samothrake, 1867. Hellenistic Greek, 305 B. C.

158. **The Wrestlers.** From a marble group of statues in the Uffizi Gallery, Florence, found in 1583 with the Niobe group, in Rome. Greek, III century B. C.

159. **Hermes Leading Three Nymphs,** in a grotto of Pan. From a marble relief in the Imperial Museum, Vienna, said to have been found at Lampsakos. Greek, III Century B. C.

160. **Pourtales Apollo.** From a marble head in the British Museum, formerly in Rome. Greek, III century B. C.

161. **Aphrodite (Venus).** From a marble head in the British Museum. Late Greek.

162. **L'Arrottino** (The Whetter)—called also Lo Spione (The Spy), and by other names. From a marble statue in the Tribune of the Uffizi Gallery, Florence. Found in Rome before 1538 and taken to Florence in 1677. The statue represents a nude male figure whetting his knife on a low flat stone which rests upon the ground. He squats before his work and bends over it, but looks up, nevertheless with an expression suggestive of intent listening. "The Listening Slave" is one of the many names by which this work has been known. It has also been supposed to represent Cincinnatus and other historic characters; but archæologists now generally recognize it as an ideal of the Scythian whom Apollo ordered to flay the satyr Marsyas. (See 174.) Its origin is attributed variously to the Roman period, the school of Pergamon, etc.

163. **Head of a Girl.** From a statue of a girl playing knuckle bones, in the Berlin Museum. Greek, II century B. C.

164. **Head of a Young Woman.** From a marble in the Glyptothek, Munich, discovered in Corfu. Greek, about 300 B. C.

166. **Apollo Belvedere.** From a marble statue in the Belvedere of the Vatican, found near the end of the XV century at Porto d'Anzio (the ancient Antium). In his catalogue of the Vatican sculptures (1892) Massi says that Apollo "is here represented in the act of having just shot his arrow against the children of Niobe, at the Eumenides [Furies], on the camp of the Achaians, or at the giants in rebellion against his heavenly father, or better, as Gerhard says, as the simple embodiment of all the victories of Apollo. The first supposition, supported by E. Q. Visconti, has prevailed * * * This master piece is supposed to be one of the four celebrated statues of Apollo mentioned by Pliny, the work of Calamides, a contemporary of Praxiteles [Kalamis, contemporary of Pheidias?] which was erected on the cessation of the above said pestilence and preserved at the time of Pliny in the Servilian Gardens." Canova, on the other hand, considered it as executed in imitation of another work, in bronze, of this

famous sculptor. Friedrichs also contends that it is a copy, and that the uplifted hand did not hold a bow, but displayed an ægis to an enemy. (Room) 5.)

167. **Artemis with the Hind** (*Diana à la Biche*, Diana Huntress, or Diana of Versailles). From a statue of Parian marble in the Louvre, brought into France from Rome by Francis I, and kept in various places (Versailles the last and best known) until after the opening of the present century. Greek, III century B. C. (Room 5).

168. **A Dying Gaul,** or Galatian. (Byron's "Dying Gladiator") Reclining statue. From a marble statue in the Capitoline Museum, Rome, found in Rome in the XVII century. Hellenistic Greek, about 241 B. C.

169. **Venus de' Medici.** A Venus Anadyomene, i. e., rising (from the sea). From a marble statue in the Uffizi Gallery, Florence, found in Hadrian's villa at Tivoli, and transported to Florence about the year 1677 under Cosimo III (de' Medici). Kleomenes, son of Apollodorus of Athens, was the sculptor, according to a modern inscription on the base supposed to have been carefully copied from the original when the base was restored. Greek, I century B. C.

170. **Two Mainads.** Fragment of relief. Greek, IV century B. C.

171. **Dione.** Bust. From a marble in the British Museum. Hellenistic Greek.

172. **Hera.** Head. From a marble in the British Museum known as the Juno Castellani. Hellenistic Greek. Said by some to be a forgery.

174. **The Satyr Marsyas.** Statue, lacking extremities. From a marble in the Louvre, probably part of a group representing the flaying of Marsyas by Apollo. (See 162.) Hellenistic Greek, about 200 B. C.

175. **Zeus in Combat with Three Giants.** High relief. From marble slabs in the Royal Museum, Berlin, found at Pergamon, Asia Minor, 1879—part of the frieze of a great altar of Zeus. Hellenistic Greek, II century B. C.

176. **A Reduced Restoration** of the above relief. From the restoration by Alexander Tondeur, of Berlin, colored after the antique manner.

177. **Selene (Luna) Riding.** High relief. From a marble in the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

178. **Head and Torso of a Giant.** Relief. From a marble in the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

179. **Satyr,** with pedum and syrinx. Statuette. From a bronze in the Royal Museum, Berlin, found at Pergamon. Hellenistic Greek, about 200 B. C.

180. **Portrait Bust** of a Roman lady, commonly called Clytie, because it is represented as springing from a base resembling a sunflower (heliotrope). From a marble in the British Museum. Græco Roman, I century after Christ.

181. **Aphrodite (Venus)** stooping in the bath. Statue. From a marble in the Vatican found in 1775 at Prato Bagnato. Probably copied from a work of Daidalos of Bithynia. Hellenistic Greek, III century B. C.

182. **Hypnos, the God of Sleep,** called also Morpheus and Somnus. From a bronze head in the British Museum found near Perugia, Tuscany, 1855. Greek, about IV century B. C.

183. **Mainad.** Statuette. Greek, about 200 B. C.

184. **A Greek Warrior in Action,** commonly known as the Fighting Gladiator, or the Borghese Gladiator. From a marble statue in the Louvre, by Agasias of Ephesos, found at Capo d' Anzio in the XVII century. Greek, II century B. C. (Room 3.)

185. **Dead Amazon.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

186. **A Crouching Persian.** Statue. From a marble in the Vatican. Hellenistic Greek, III century B. C.

187. **A Dead Persian.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

188. **A Gallic Warrior at Bay.** Statue. From a marble in the museum of Venice. Hellenistic Greek, III century B. C.

189. **A Votive Relief.** From a marble slab in the Villa Albani, Rome—probably of Roman origin, but in imitation of Archaic Greek sculpture. In front of a high wall, over which appears the upper part of a Corinthian temple, three figures advance to a Nike (Victory). Apollo leads, followed by Artemis (Diana) and Leto (Latona). The Nike pours a libation into a patera held out by Apollo with his right hand. His left hand supports a lyre. Probably a conventional type of votive relief dedicated by victors in musical contests. (Room 5.)

190. **Athena (Minerva).** From a colossal marble head by Euboulides of Athens in the National Museum of that city. Attic Greek, II century B. C.

191. **The Apollo Choiseul-Gouffier.** Statue. From a marble in the British Museum, purchased in Constantinople in the XVIII century. Attic Greek, V century B. C. (Room 3.)

192. **Hyakinthos,** favorite of Apollo. From a marble statue in the Vatican, commonly called Adonis, found at Centocelle, 1780. Græco-Roman, II century after Christ.

193. **A Leg of a Tripod Table.** Made up of the hind leg of a lion, with the lion's head at top (2 copies). From a marble in the British Museum. Roman, II century after Christ.

194. **Part of a Thiasos,** or Dionysiac procession. From a marble relief in the British Museum. The foremost figure is a mainad playing a tympanum or tambourine. The second is a young satyr playing a double flute. The third is a satyr carrying a thyrsus and attended by the panther of Dionysus (Bacchus). Found in 1776 at Gabii, by Gavin Hamilton.

195. **Hermes,** commonly called Antinous of the Capitol. From a marble statue in the Capitoline Museum, Rome. Found at Tivoli. Roman, after A. D. 131. (Room 5.)

196. **Roman Girl.** From a marble statue in the Louvre. Roman, II century after Christ. (Stairway.)

197. **Athena,** in helmet and ægis. From the marble statue in Vatican known as the Giustiniani Minerva, or the Pallas Giustiniani, found in the ruins of a temple in Rome under the church of Santa Maria Sopra Minerva. Copy of an Attic Greek work of the IV century B. C. In the XVII century A. D. it belonged to the Giustiniani family, and later to Lucien Bonaparte, who sold it to Pope Pius VII for the Vatican. (On front Loggia.)

198. **Head of a Youth.**

200. **Return from the Chase.** Low relief. From a marble in the Louvre. Late Greek, of doubtful authenticity.

201. **Herakles** with the apples of the Hesperides. From a marble statue in the National Museum, Naples, commonly known as the Farnese Hercules. The torso was found in the baths of Caracalla, Rome, 1540, and the head in a well in the Trastavere. Legs were made for it by Della Porta after Michelangelo had refused, on the ground that he could not make them worthy of the torso. In 1560 the original legs were found in the farm of La Frattochie, ten miles from Rome. The modern legs were then removed and placed in the museum of the Villa Borghese. The completed statue was taken to Naples in 1786. Attic Greek, I century B. C. By Glykon of Athens, after an original by Lysippos.

202. **Dancing Bacchante.** From a marble statue (lacking head) in the Berlin Museum. Formerly in Rome.

203. **Aphrodite of Melos** (Venus of Milo). From a marble statue in the Louvre, found in 1820 on the island of Milo, the ancient Melos. Sculptor and period unknown. It may be Hellenistic Greek work, of about 200 B. C., but many authorities assign it to the period of Skopas and Praxiteles, IV century B. C. Fröhner, in his Louvre catalogue, says that it might have been the work of a pupil of Skopas. (Room 35, second floor.)

204. **The Farnese Bull.** Amphion and Zethus binding Dirke to a bull in the presence of Antiope, their mother, whom she had cruelly treated. From a marble group in the National Museum, Naples. Apparently the group mentioned by Pliny as belonging to Asinius Pollio, made by Apollonios and Tauriskos, natives of Tralles in Asia Minor, and brought from Rhodes to Rome. These sculptors of the Rhodian school flourished in the II century B. C. Found in 1546 or 1547 in the baths of Caracalla, Rome. First installed in the Farnese palace. Taken to Naples in 1786. Greek. *Presented by C. F. McKim.* (Room 5.)

205. **A Young Goddess,** perhaps Aphrodite or Hebe, but popularly called the Flora Farnese. From a colossal marble statue in the National Museum, Naples, found in the baths of Caracalla, Rome, 1540. Greek, probably IV century B. C.. *Presented by C. F. McKim.* (Room 5.)

206. **Athena** (Minerva.) From a marble head with bronze restorations in the British Museum. Greek, about 200 B. C. Room 5.)

219. **Aphrodite in Koan Raiment.** From a marble statue in the Louvre, commonly called the Venus Genetrix. Found in Fréjus about 1650. Attic Greek, about 400 B. C.

220. **A Dorian Maiden Clasping Her Cloak.** From a marble statue in the Louvre, commonly called Diana of Gabii. Found near Gabii, Latium, 1792. Greek, IV century B. C.

221. Boy Strangling a Goose. From a marble statue in the Louvre, probably copied from a composition by Boethos of Carthage. Hellenistic Greek, about 200 B. C.

222. Lackoon and his sons attacked by serpents. From a marble group of statues in the Vatican, by Agesandros, Athenodoros and Polydoros, of Rhodes. Found on the Esquiline, Rome. Greek, about 200 B. C.

For other late Greek and Græco Roman work see 132, 137, 224, 227, 232. 234, 235, 236, 239, 240, 249, 259, 262, 264, 265, 267.

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(*See note on page 9.*)

Room 5. Roman.

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223. **Helios,** the Sun (called also "Spain"). From a colossal mask, of the same type as that on the Rhodian coins, in an elliptical medallion of Pentelic marble in the Louvre, formerly in the Villa Borghese. Roman.

224. **Caius Julius Cæsar,** Roman Dictator 49-45 B. C. From a marble bust in the Louvre, formerly in the Elysée Palace Roman, I century B. C.

225. **Julius Cæsar.** Doubtful. (From a marble bust in the Uffizi Gallery, Florence?)

226. **Augustus,** the first Roman emperor. Originally Caius Octavius, afterwards Caius Julius Cæsar Octavianus, Emperor 31 B. C. to A. D. 14. Received the title Augustus B. C 27. From a heroic marble statue in the Vatican, Rome, representing the emperor in armor addressing his troops. The reliefs on the cuirass commemorate the wearer's principal naval and military exploits. Found in the ruins of the imperial villa of Livia on the Flaminian Way at Prima Porte, near Rome, in 1863. Roman, 17 B. C. See 263.

227. **Augustus,** in the toga, addressing the Senate. From a marble statue in the Louvre. Roman, about 25 B. C.

228. **Augustus,** wearing the civic crown. From a marble bust in the Louvre.

229. **Tiberius Claudius Nero,** Roman emperor A. D. 14-37, with civic crown. Adopted son and successor of Augustus. From a marble bust in the Louvre See 270.

230. **Aulus Vitellius,** Roman emperor 69 A. D., in military cloak. From a marble bust in the Capitoline Museum, Rome.

231. **Apotheosis of Homer.** From a marble relief in the British Museum, by Archelaos of Priene. Found at Bovillæ, near Rome. Attic Greek, about 400 B. C.

232. **Hera.** Mask from the colossal head, known as the Ludovisi Juno, in the Villa Ludovisi, Rome. Found about 1662 in Rome. Attic Greek, about 400 B. C.

233. **Ariadne** (Libera) with panther. From a marble statue in the Townley Collection, British Museum. Found at Roma Vecchia, near Rome. Roman, II century. (Stairway.)

234. **Aphrodite.** From a marble statue (the Townley Venus) in the British Museum Found at Ostia, in 1776. Roman copy of a Greek original of about 100 B. C.

235. **Alexander the Great.** From a marble statuette, commonly called Mars of Gabii, in the Louvre. Probably copied from a work by Lysippos of Sikyon. Found at Gabii. Greek, IV century B. C.

236. **The God Pan,** with cup and wine pitcher. From a marble statue in the British Museum. Found at Civita Lavinia (the ancient Lanuvium), near Rome. An inscription in Greek ascribes the work to Marcus Cossutius Cerdo, son of Marcus. Græco-Roman, I century B. C.

237. **Head of an Amazon.** From a marble head in the British Museum, formerly in the collection of Lyde Browne, by whom it was brought from Rome. Supposed to have been broken from a statue of a wounded Amazon of which there were several replicæ, e. g., one in the Capitoline Museum and one in the Vatican, Rome. The original was Greek, probably of the time of Polykleitos. (Room 4.)

238. **Paniskos (Little Pan) Drawing a Thorn from the Foot of a Satyr.** From a Parian marble group of statuettes in the Louvre, formerly in the Villa Borghese. (Room 4.)

239. **Seated Hermes** (Mercury). From a bronze statue in the Naples Museum. Found in Herculaneum. Greek, school of Lysippos, IV century B. C.

240. **The Portland Vase,** decorated in low relief with a representation of the wooing of Thetis by Peleus, father of Achilles The original, of blue and white glass, is in the British Museum. It was found in the sepulchre of the Roman emperor, Alexander Severus. Græco-Roman, II century.

241. **Leaf Moulding.** From the temple of Mars Ultor. Roman.

242. **Hadrian,** Roman emperor A. D. 117-138. From a marble bust in the Capitoline Museum, Rome.

242 1-2. **Hadrian.** From a bronze head in the British Museum.

243. **Lucius Septimius Severus.** Roman emperor A. D. 193,-211, in tunic and military cloak. From a marble bust in the British Museum.

254. **Nero** (originally Lucius Domitius Ahenobarbus, later Nero Claudius Cæsar Drusus Germanicus), Roman emperor A. D. 54-68. From a marble head in the British Museum, brought from Athens in 1740. See 268.

245. **Trajan,** Roman emperor A. D. 98 117. From a marble bust in the British Museum. Found in the Campagna of Rome. 1776.

246. **Trajan,** head of, in relief. From a figure of the emperor in the marble relief decoration of Trajan's Column, Rome, A. D. 106. Still in position. See 273.

247. **Ornamental Scroll.** From a marble slab found in the Forum of Trajan, Rome. Roman, A. D. about 100.

248. **A Youth (called Castor) Holding a Horse.** From a marble relief in the British Museum. Found in Hadrian's Villa, Tivoli. Roman, II century. See 249. (Room 4.)

249. **The Genii of Sleep and Death,** also called Hadrian and Antinous, or Castor and Pollux. From a marble group in the Royal Museum, Madrid, found at San Ildefonso, Spain. Græco-Roman, II century. See 248.

250. **Antinous Holding a Wreath.** From a marble relief in the Villa Albani, Rome, found in Hadrian's Villa, Tivoli. Roman, II century.

251. **Lucius Verus,** Roman emperor with Marcus Aurelius A. D. 161–169. From a marble colossal bust in the Louvre.

254. **Head of a Bearded Man,** wearing a crown or turban. From a marble in the Louvre, conjectured to represent Apollonios of Tyana or a Roman emperor. Roman, III century.

255. **A Karyatid.** From a marble in the British Museum, found on the Appian Way, Rome, in the XVI century; a copy of an earlier Greek work adapted to the support of a portico. Græco-Roman, II century B. C. (Room 4.)

256. **A Sculptured Cinerary Urn,** in the form of an amphora with lid. From a marble in the South Kensington Museum. Roman, II century.

257. **A Sculptured Cinerary Urn,** semi-cylindrical in form, with tablet on plane side inscribed, "to the sainted Spirit of Tiberius Claudius Heracles." A victory on each corner. From a marble original. Roman, I century.

258. **Sculptured Cinerary Urn,** somewhat resembling a miniature, short, square tower. Tablet on one side inscribed "to the sainted spirit of Quintus Cornelius and Quintus Lucius Saturninus Latro." From a marble in the Louvre. Roman, II century.

259. **Group of Mainads** (bacchantes, or priestesses of Bacchus). From a marble bas-relief in the Louvre, copied from a work of Skopas. Greek, IV century B. C.

260. **Two Griffons,** facing a candelabrum. Relief, from a slab in the Capitoline Museum, Rome. Roman decorative composition, II century.

261. **Part of an Arabesque Frieze.** From a marble found in the forum of Trajan, Rome. Designed by Trajan's architect, Apollodorus of Damaskos, A. D. 114. Roman.

262. **A Young Satyr Playing a Flute.** From a marble statue in the Louvre. Greek, I century.

263. **Augustus Cæsar in Armor,** addressing his troops. From a colored statue of Pentelic marble in the Royal Museum, Berlin. Roman, about 31 B. C. See 226.

264. **A Sculptured Amphora.** From a marble in the Louvre. The figures, in relief, were in part copied from compositions by Skopas of Paros and in part done in archaistic or pseudo-primitive style by Sosibios of Athens in the II century.

265. **The Head of a Woman,** called the Dying Medusa. From a marble high relief in the Villa Ludovisi, Rome. Probably originally part of a statue, of the Pergamon School. Greek, II century B. C.

267. **A Praying Youth.** From a bronze statue in the Royal Museum, Berlin, formerly in Venice. By Boedas, pupil of Lysippos of Sikyon. Greek, II century B. C.

268. **Nero.** Roman emperor A. D. 54 to 68, with military cloak. From a marble bust in the Louvre. See 244.

269. **Marcus Aurelius,** Roman emperor A. D. 161 to 180. From a marble bust in the Louvre.

270. **Tiberius Claudius Nero,** Roman emperor A. D. 14 to 37. From a marble bust in the Villa Albani, Rome. See 229.

271. **Augustus,** Roman emperor 31 B. C. to A. D. 14. From a marble bust in the British Museum. See 226.

272. **Commodus,** Roman emperor A. D. 180 to 211. From a marble head in the Louvre.

273. **Trajan,** Roman emperor A. D 98-117. From a marble bust in the Louvre. See 245.

274. **Octavianus,** "the young Augustus," adopted son of Julius Cæsar, afterwards emperor. From a marble head in the Vatican. See 231, 263 and 271.

277. **Clodius Albinus,** pretended Roman emperor A. D. 211. From a marble head in the Louvre.

278. **The Basilica of Constantine, Rome.** A cork model, by Wellington Jarard Reynolds, of the building in its present condition. *Lent by W. J. Reynolds.*

279. **The Pyramid of Cestius.** A cork model by Wellington Jarard Reynolds. The original pyramid, in Rome, is of brick faced with marble, 98 feet square and 116 high. It was built for the tomb of Caius Cestius, Prætor, Tribune, etc., who died B. C. 12. *Presented by W. J. Reynolds.*

280. **Temple of Neptune.** A cork model by Wellington Jarard Reynolds. The original temple, in Pæstum, southern Italy, measured 189x84 feet. Greek, Doric, probably VI century B. C. *Lent by W. J. Reynolds.*

281-295. **Reliefs from the Triumphal Arch of Trajan,** which still stands at Benevento, about forty-five miles N. E. of Naples. See photograph hung in Room 5. Erected in honor of the Emperor Trajan, in the year 115 A. D., at the beginning of the Via Traiana, which led from Beneventum to Brundisium. These reliefs are among the most important Roman sculptures. They were reproduced in 1895-6, by the American School of Classical Studies in Rome, upon the order of the Art Institute of Chicago, the University of Michigan, and Princeton University.

281. Victories sacrificing bulls in honor of the Emperor Trajan.

282. Trajan receiving military candidates.

283. Four figures of priests' assistants.

284. Victory crowning the Emperor Trajan; from centre of vault of arch.

285. Four Deities; Bacchus, Ceres, Diana, and Silvanus.

286. Trajan raising a female figure representing Dacia.

287. Trajan receiving three male figures, behind whom are Apollo, Hercules and a sea-god.

288-9. Fragments of Frieze representing Trajan's triumphal procession upon his return from the Dacian war.

290. Trajan's reception at Rome, by citizens and by Roma, upon his return from the Dacian war.

291. Seven Deities; Juno, Jupiter and Minerva in foreground; Mercury, Ceres, Bacchus and Hercules, in background; welcoming Trajan.

292. Trajan presiding over the distribution of supplies, the *congiaria.*

293. River goddess and season, Autumn.

294. Keystone of the arch.

295. River god and season, Winter.

For other Roman work, see 193, 195, 196.

THE ELBRIDGE G. HALL COLLECTION.

(*See note on page 9.*)

Room 6. Renaissance and Modern.

Ghiberti, Lorenzo—Italian, 1378–1445.

300, 301. Small figures (a sibyl and a prophet?) in niches. High relief. From the third bronze gate of the baptistery of San Giovanni, Florence.

Italian Renaissance.

302. Bust of a girl. From a marble in Florence attributed to Donatello. See note preceding 305.

303. Head of a child in bas-relief. About 1450.

304. Head of a girl in high-relief. Original in National Museum, Florence. Attributed to Donatello. See note preceding 305.

Donatello, properly called Donato di Niccolo di Betto Bardi—Italian, 1386-1466. See 302, 304, 305-309, 311, 315, 321-322, 359.

305. Bust of Marcus Aurelius Julianus, called Julian the Apostate. Died A. D. 363. High relief. Original in Florence.

306. Madonna and child. From a relief in Florence. W. Bode, in his Italienische Plastik, ascribes this relief to Desiderio da Settignano, a pupil of Donatello.

307. Head of a laughing child. From a marble in the Nuller collection in Vienna.

308. Head of a child. From a marble in the Louvre.

309. St. George. From a marble statue in a niche on the exterior of the church of Or San Michele, Florence.

Italian Renaissance.

310. Portrait of an unknown lady. From a bust in the Louvre. (By Francesco Laurana late XV century?)

Donatello (see 305, 311), or **Mino da Fiesole** (Italian 1431-1484).

311. Bust of young St. John.

Unknown Sculptor.

312. A philosopher, seated. From a relief in the Grotto Ferrata, Italy. (Duruy's History of Greece, Vol. 4, Sec. 2, p. 419, calls this relief "a Greek funeral stela of marble now in the Abbey of the Grotto Ferrata, near Rome. . . . [It] dates from the IV century B. C., and is, without doubt of Attic origin."

Italian Renaissance.

313. An angel's head. High relief. About 1450.

314. Portrait bust of Benevieni, a Florentine, XV century.

Donatello. See 305, 322.

315. St. Cecilia. From a marble bas-relief in the possession of Lord Elcho.

Pollaiuolo, Antonio—Italian, 1429-1498.

316. A young priest. } From terra cotta busts in the National
317. A young soldier. } Museum, Florence.

Stoss, Veit—German, 1490-1542.

318. The Nuremberg Madonna. From a wooden statue in the Frauenkirche (Church of the Virgin), Nuremberg.

Benedetto da Majano—Italian, 1442-1497.

319. Pietro Mellini. From a marble portrait bust in the National Museum, Florence. See 321.

Lorenzo di Lando, called Il Vecchietta—Italian, 1412-1480.

320. Head of an old nun, perhaps Annaline Malatesta. From a bronze in the National Museum, Florence.

Benedetto da Majano—Italian, 1442 1497.

321. Young St. John the Baptist. From a marble statue in the National Museum, Florence. (This statue has been attributed to Donatello, who apparently used the same model for some of his Saint Johns.) See 319.

Donatello. See 305 and 315.

322 A saint. From a bronze bust in a church in Padua.

Unknown Sculptors.

323. Madonna and Child. Relief. From a marble altar front in Westminster Abbey, London.

324. Head of Lucrezia Borgia, so called.

Michelangelo Buonarroti—Italian, 1474-1563. See 325-334, 360-363.

325. (*a* and *b*.) Prisoners or slaves. From marble statues in the Louvre executed for a proposed but never erected tomb of Pope Julius II. (Rooms 35 and 6.)

326. Colossal head of David. From a marble statue in the Academy of Fine Arts, Florence. (Stairway.)

327. A River God. Statue.

328. Head of Giuliano de' Medici. See 363.

329. Head of Lorenzo de' Medici. See 362.

330. Madonna and Child. From a marble relief in the Royal Academy, London. Circular medallion.

331. Head of a Satyr.

332. Cupid. From a marble statue in the South Kensington Museum, London.

333. Mask of Moses. From the original of statue No. 361.

By an Early Pupil of Michelangelo.

334. Jason with the Fleece. Italian Renaissance, about 1500.

Attributed to Raphael. (Raffaello Sanzio da Urbino—Italian, 1483-1520.)

335. Head of a Girl. From a colored wax bust in the Wica Museum, Lille, France.

336. Female Torso. (On the plinth of this cast is a number in relief somewhat indistinct, but apparently 1546—the number given to a torso of a "jeune fille" of "style antique" in the catalogue of casts issued by the École des Beaux-Arts, Paris. The original of the Paris casts is in the Vatican.)

Giovanni de Bologna (John of Bologna)—Italian, 1529-1608.

337. Mercury. From a bronze statue in the National Museum, Florence. See 486.

Luca della Robbia—Italian, 1399-1482.

338. Head of Brontolone.

Pilon, Germain—French, 1535-1590. See 341, 541, 547, 551.

339. Charity. From a high-relief on the tomb of Henry II. in the Abbey of St. Denis, Paris.

Goujon, Jean—French, 1515-1572? See 515-517, 561-563, 584-586, 628-630.

340. Head of Diana, huntress, from a reclining statue of marble in the Louvre. This statue is grouped with a stag couchant and two dogs. The group was designed for an ornamental fountain and originally placed in the left court of the Château d'Anet, residence of the favorite of Henry II of France, Diane de Poitiers, Comtesse de Brezè and Duchesse de Valentinois (1499 1566). The statue is popularly called a portrait of Diana of Poitiers; but, says Louis Gonse, "flattery could not go so far. The Duchesse de Valentinois, whose face had never been tempting, must have passed the age of fifty" when the statue was modeled. Jean Goujon was employed from 1548-1554 in embellishing this château.

Pilon, Germain—See 339.

341. Henry III of France. Died 1589. From a marble portrait bust in the Louvre.

Coysevox, Antoine — French, 1640-1720. See 502, 503, 544 546, 615, 616.

342. Mask of Louis XIV of France. Died 1715. From a bronze statue erected in the court of the old Hotel de Ville, Paris, 1689; now in the centre of the court of honor of the Musée Carnavalet, Paris.

Houdon, Jean-Antoine—French, 1741-1828. See 461, 462.

344. Bust of Molière, French dramatist, 1622-1673. From a marble bust in the Comédie Française, Paris.

Modern Architectural Sculpture.

345. Panel of Door. Figures in high and low relief.

346. Mask of Napoleon I. From a cast taken from his face after death, by Dr. Antommarchi, 1821.

Giraud, Jean-Baptiste—French, 1752-1830.

347. Phalante and Ethra. From a wax bas-relief in the École des Beaux-Arts, Paris.

Modern French.

348. Dancing attendants of Hymen. From a terra-cotta bas-relief in the Louvre.

349. A Marriage. From a bas-relief in the Louvre.

Unknown Sculptor.

351. Head of a lion. (Room 11.)

Canova, Antonio —Italian, 1757-1822. See 475.

353. Venus, coming from the bath. From a marble statue in the Pitti Palace, Florence? (Room 10.)

354. Bust of Venus.

Gibson, John—English, 1790-1866.

355. Venus. From a marble statue in possession of Joseph Neeld, England. (Room 10.)

Thorvaldsen, Bertel—Danish, 1770-1844. See 36.

356. Venus Victrix, 5 ft. ¾ in. high. Eugène Plon's catalogue of Thorvaldsen's works mentions a Venus Victrix modeled in Rome in 1805 and afterwards cut in marble for the Countess Woronzoff and Herr von Ropp. It was only 2 ft. 7.49 in. high. Dissatisfied with the size, the sculptor destroyed the model, after making these two copies. He afterwards modeled a similar Venus 4 ft. 5.77 in. high which was cut in marble five times. Three copies are in England, one in the Pitti Palace, Florence, and one in the Thorvaldsen Museum, Copenhagen. The description given of this statue applies to the cast here shown except in the matter of size. (Room 10.)

Vischer, Peter—German, 1460 1530.

357. Arthur, King of England. From one of the bronze statues of the tomb of Maximilian I in the Franciscan Church at Innsbruck.

Unknown Sculptor.

358. Head in bas-relief. Crowned with bays.

Donatello. See 305.

359. Twelve small panels of cherubs singing and playing on musical instruments. From bronze reliefs on the high altar of the basilica of San Antonio (Il Santo) of Padua. Part of the work done by Donatello and pupils under his direction in Il Santo 1444-1449.

Michelangelo Buonarotti. See 325.

360. Apollo. From an unfinished marble statue in the National Museum, Florence.

361. Colossal statue of Moses. The original, of marble, is in the church of San Pietro in Vincoli, Rome. (Room 8.)

362. Tomb of Lorenzo de' Medici, Duke of Urbino. The original, of marble, is in the church of San Lorenzo, Florence. The statue of the duke, seated in a niche, is called "Il Pensoso,"

the thinker. The two reclining figures below represent Dawn and Twilight. The tomb was built about 1530. (Room 35.)

363. Tomb of Giuliano de' Medici, duke of Nemours. The original, of marble, in the church of San Lorenzo, Florence, is a companion to No. 362. The statue of the duke is seated in a niche. The two reclining figures below represent Day and Night. (Room 35.)

Houdon. See 343.

364. Bust of Washington. Original in the Louvre, from life.

CAST OF ARCHITECTURAL FRAGMENTS.

Rooms 11 and 13.

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375. **Acanthus Leaf.** From St. Eustache, Paris. French Renaissance.

376. **Six Renaissance Panels.** Originals of wood in the council chamber door of the city hall of Audenarde, Belgium, carved by Paul van Schelden 1531.

377. **Two Venetian Panels,** with Griffons.

379. **Panel,** with Arabesques and Figures. From a marble relief of the Martinengo Tomb, Brescia, Italy. Italian Renaissance.

380. **Byzantine Panel,** from Bonn, Germany.

381. **Capital,** from Temple Church, London. Gothic.

382. **Pilaster.** French Renaissance, period of Louis XV. Original of marble in Cathedral of Notre Dame, Paris.

383. **Venetian Column.**

384. **Piece of Architrave.** Byzantine. Original of marble in the abbey church of St. Denis, Paris.

385. **Two Pieces of Arabesque Ornament.** From marbles in Westminster Abbey, London, By Piero Torregiano. Italian, 1472-1522.

386. **Pilaster from the Madeleine.** Original of bronze in the church of the Madeleine, Paris. By Henri de Triquetti. French. 1802 1874.

388. **Spandril.** From Stone Church, Kent, England. Gothic.

389. **Two Rosettes.**

390. **Pilaster from Florence.** Italian, XV century.

391. **Two Alhambra Panels.** Moorish.

392. **Piece of Tracery.** Original of wood. Gothic.

393. **Part of an Italian Ornamental Column.**

394. **A Byzantine Capital.**

396. **Four Pilasters from Tomb of Louis XII.** French Renaissance. Original of marble in the abbey church of St. Denis, Paris.

397. **A Piece of Foliage.** Gothic. Original of marble in the Architectural Museum, London.

399. **Scroll Work. Hinge.** Byzantine. Original of iron in Cathedral of Notre Dame, Paris.

400. **Piece of Foliage.** By Jacopo Tatti, called Sansovino. Italian, 1479-1570.

402. **Fragment of Curved Moulding.** Gothic. Two concentric bands—the upper of oak ornament, the lower of quatre-foil.

403. **Half of a Pilaster of a Chimney Piece.** Original of marble, in the South Kensington Museum. Italian, School of Donatello.

404. **A Venetian Frieze.**

405. **Piece of Foliage.** English Gothic. Original of marble in the Architectural Museum, London.

406. **Capital from Stone Church,** Kent, England. Gothic.

407. **Finial,** from Lincoln, England, Gothic.

MODELS OF CAPITALS AND BASES OF THE FIVE ORDERS OF ARCHITECTURE.

408. Doric.

409. Ionic.

410. Corinthian.

411. Tuscan.

412. Composite.

THE ELBRIDGE G. HALL COLLECTION.

See note on page 9.

Rooms 8 and 10. Modern French.

Frémiet, Emmanuel—Paris. Born in Paris, 1824. Nephew and pupil of Rude.

421. A man of the Stone Age. From a figure executed for the Jardin des Plantes, Paris, 1872.

422. The Wounded Dog. From a bronze in the court of the Luxembourg Museum, Paris.

Chapu, Henri-Michel-Antoine. Born at Le Mée, France. Pupil of Pradier, Duret, and Léon Cogniet. Died 1891.

423. Joan of Arc. From a marble statue in the Luxembourg Museum, Paris.

Saint-Marceaux, René de—Paris. Born in Reims, France, 1845.

424. Spirit Guarding the Secret of the Tomb. From a marble statue in the Luxembourg Museum, Paris. Dated 1879.

Idrac, Antoine-Jean-Marie. Born in Toulouse, France, 1849. Died in Paris 1885. Pupil of Cavelier.

425. Salammbo, the title character of a novel by Gustave Flaubert. From a marble statue in the Luxembourg Museum, Paris. Dated 1881.

Delaplanche, Eugène—Born in Paris, 1836. Died in Paris, 1890. Pupil of Duret.

426. Security. Plaster. Dated 1883.

Dubois, Paul—Paris. Born at Nogent-sur-Seine, France, 1829.

427-430. Four figures, originals bronze, from the tomb of General Lamoricière, in the cathedral of Nantes, France.

427. Charity.

428. Meditation.

429. Military Courage.

430. Faith.

Mercié, Antonin—Paris. Born at Toulouse, France 1845. Pupil of Jouffroy and Falguière.

431. *Quand Même* (Even if——, i. e., Even in the most desperate condition conceivable there will be no yielding). The original in bronze is at Belfort, France. (See also 436.)

Barrias, Louis-Ernest—Paris. Born in Paris. Contemporary.

432. Mozart as a Child. Bronze. Dated 1883. Fac-simile of a bronze in the Luxembourg, Paris. (Room 35.) See also 435.

Cain, Auguste—Paris. Born in Paris, 1822. Died in Paris, 1894. Pupil first of Rude, and later of Barye.

433. Rhinoceros Attacked by Tigers. Dated 1882. From a bronze group in the garden of the Tuileries, Paris.

434. Lion Strangling a Crocodile. From a bronze group in the garden of the Tuileries, Paris. Dated 1888. *Presented by the artist, 1893.*

Barrias, Louis-Ernest. See 432.

435. The First Burial. Dated 1883. From a marble group in the Hotel de Ville, Paris.

Mercié, Antonin. See 431.

436. David Victor. From a bronze statue in the Luxembourg, Paris.

Massoulle, André-Arthur-Paul—Paris. Born at Épernay, France. Pupil of Salmson and Cavelier. Contemporary.

437. One of Our Ancestors. From a bronze statue owned by the city of Paris.

Rodin, Auguste—Paris. Born in Paris, 1840. Pupil of Barye.

438. A Citizen of Calais surrendering the keys of the city. One of six figures designed for a monument in Calais, France.

AMERICAN AND OTHER SCULPTURE.

Rooms 8, 10, 33, 35, 37, 44, 45.

Bartlett, Paul W. American now in Paris. Born in New Haven, Connecticut. Pupil of Gaudez, Paris.

439. Primitive Man and Bears. Plaster. Dated '87. *Lent the artist.* (Room 10.)

Ericksson, Christian. Swedish.

440. Portrait of Carl von Linne (Linnæus) in high relief. Full length figure with accessories. From a marble in the National Museum, Stockholm. Plaster. Dated Paris 1890. *Presented by P. S. Peterson, 1893.* (Room 8.)

Hasselberg, Per — Swedish. Died about 1896.

441. The Snowdrop. Nude female figure. Plaster. *Presented by S. E. Gross, 1893.* (Room 35.)

French, Daniel Chester—New York. American. Born in Exeter, New Hampshire, 1850. Studied under Thomas Ball in Florence, Italy, 1875-6.

442. Erin weaving a Crown of Fame, assisted by Poetry and Military Patriotism. Monument to the memory of John Boyle O'Reilly. From bronze erected in 1896 in Back Bay Fens, Boston, Mass. *Lent by the artist.* (Room 8.)

442 b. Bust of John Boyle O'Reilly. Part of monument in Boston. See No. 442. (Room 10.)

443. The Republic. Study for the colossal gilded statue in the Court of Honor of the World's Columbian Exposition. The finished work was built in horizontal sections of staff on a frame of heavy timbers. It stood until 1896, when it was purposely destroyed by fire. It was 65 feet high. From the study (one-fifth size), preserved in the Field Columbian Museum, the plaster cast here shown was made in February, 1896. Another cast was made at the same time and sent to the sculptor in New York, where it was reproduced in bronze and set up in the store of Siegel & Cooper. (Room 8.)

444. John Harvard, founder of Harvard College. Plaster. From an ideal bronze statue in Cambridge, Mass. *Lent by the artist.* (Room 10.)

445. Death and the Sculptor. Designed as a memorial of Martin Millmore, Sculptor. Plaster. From a bronze group in Forest Hills Cemetery, Boston. *Presented by the artist, 1894.* (Room 35.)

446. Bust of A. Bronson Alcott. Plaster. *Presented by the artist.* (Room 10.)

446 1-2. Bust of Ralph Waldo Emerson. Plaster. *Lent by Mrs. W. E. Boynton.* (Room 10.)

Wuertz, Emil H.—Chicago. Born in Germany, 1856; lost at sea on the Bourgogne, 1898. Pupil of Rodin, Chapu and Mercié, Paris.

447. The Murmur of the Sea. Statue. Plaster. Dated Paris, 1890.

Joy, A. Bruce—London. Born in Dublin, 1842. Pupil of Foley.

448. Bust of Edward White Benson, (1829–1896); 93d Archbishop of Canterbury. *Presented by the artist.* (Room 10.)

449. Bust of Mrs. M. A. Navarro (Mary Anderson). *Lent by the artist.* (Room 10.)

Peterson, George D.—Chicago. Born in Wilmington, Delaware, 1862. Studied in Paris at École des Beaux Arts and Académie Julian, under Bartholdi, Chapu and Falguière.

450. Tiger at Bay. Plaster. Dated Paris, 1891. *Lent by R. Hamilton McCormick.* (Room 10.)

Gérôme, Jean-Léon—Paris. French painter and sculptor. Born at Vesoul, France, 1824. Pupil of Paul Delaroche.

451. Anacreon. Bronze statuette. *Presented by L. Barbedienne, Paris, 1893.* (Room 33.)

Tilden, Douglas. American.

452. The Tired Boxer. Plaster statue. Dated 1890. *Presented by the artist.* (Room 10.)

Donoghue, John. American. Contemporary.

454. The Young Sophocles leading the chorus of victory after the battle of Salamis. Plaster statue. ***Presented by the World's Columbian Exposition.*** (Room 35.)

Elwell, F. Edwin. American.

455. Diana and the Lion. Intellect dominating brute force. Marble group, dated 1893. ***Lent by the artist.*** (Room 10.)

Thornycroft, Walter Hamo—London. Born in London, 1850. Son of Mary Thornycroft, sculptor.

456. Teucer. A hero of the Trojan War. Bronze statue. Dated 1881. ***Presented by George A. Armour, 1891.*** (Room 35.)

St. Gaudens, Augustus. American. Born in Dublin, Ireland. 1848.
Studied in Paris and Rome.

457. The Puritan, an ideal statue commemorative of Deacon Samuel Chapin, a magistrate of Springfield, Mass. about 1652. From bronze erected in Springfield in 1887. See also 463.

Barye, Antonie-Louis. French. 1796-1875. Born in Paris. Pupil of Boiso, sculptor, Gros, painter, and École des Beaux-Arts.

458. Jaguar and Hare. Plaster. From a bronze group in the Louvre. (Room 10.)

459. Lion strangling a Boa. Plaster. From a bronze group in the garden of the Tuileries, Paris. Cast in 1885. Modeled in 1832. (Room 10.)

Falguière, Jean-Alexander-Joseph—Paris. Born in Toulouse, France, 1831. Pupil of Jouffroy.

460. Diana, Plaster. From a marble statue. (Room 10.)

Houdon, Jean-Antoine. French, 1741-1828.

461. Statue of Voltaire, seated. Plaster. Original of marble in the Comédie Française, Paris. (Room 10.)

462. Diana. Plaster. From a bronze statue in the Louvre. (Room 35.)

St. Gaudens, Augustus—New York. American sculptor; born in Dublin, 1848. Studied in Paris and Rome.

463. Bas-relief portrait of Jules Bastien-Lepage, at the age of 31. Paris, 1880. Bronze. *Lent by Miss Sara Hallowell, Paris.* See also 457.

Gelert, Johannes Sophus—New York. Born in Denmark, 1852.

464. Bust of the late John W. Root, architect. Bronze, dated 1891. *Gift of Friends, 1892.* (Room 35.)

Potter, Edward C.—Enfield, Massachusetts. American.

465. Sleeping Infant Faun. Marble. *Presented by Charles H. Wacker, 1891.* (Room 35.)

Sullivan, Louis H.—Chicago.

466. Design for Bronze Door of Tomb. Plaster. *Presented by the Yale & Towne Manufacturing Co., 1892.* (Room 10.)

Rauch, Christian Daniel. German, 1777-1857.

467. Monument of Frederick the Great. A reduced copy in bronze on the scale of one-eighth. The original in Berlin (bronze figures and panels on granite pedestal) is forty-four feet high. It was designed and executed between 1834 and 1854. This copy was presented to the Art Institute in 1894 by Thies J. Lefens, William C. Seipp, Edward G. Uihlein, Leo Ernest, John A. Orb, Rudolph Brand, George Bartholomæ and Charles H. Wacker. (Room 35.)

468. A reduced copy in bronze of the equestrian statue on the monument to Frederick the Great in Berlin. Scale of one-fourth. (See 467.) *Presented by M. A. Ryerson and C. L. Hutchinson in 1890.* (Room 35.)

Reproductions of Antique Sculpture.

469. Berenice (so called). Bronze copy of an antique bronze head in Naples museum, found in Herculaneum in 1756. Lips originally plated with silver. (Room 33; another copy in room 35.)

470. The Indian Dionysos (Bacchus), formerly called Plato. Bronze copy of a bronze bust in Naples Museum, found in Herculaneum in 1759. Perhaps part of a Greek statue. (Room 35.)

471. Lucius Cæcilius Jucundus, a Pompeian banker and usurer. Bronze copy of a bronze head in Naples museum, found in Pompeii, 1875. (Room 33; another copy in Library.)

472. The Borghese Faun. Bronze reproduction of a marble statue in the Villa Borghese, Rome, found near Monte Calvo, about twelve miles from Rome, in 1824. Venturi's catalogue of the Borghese collection, 1893, treats this statue as a copy or adaptation of a bronze of the school of Lysippos. Greek, IV century B. C. *Presented by H. N. Higinbotham, 1893.* (Room 35.)

Loeher, Aloys—Chicago.

473. Bust of the late Prof. David Swing. Bronze. 1894. *Gift of Members of the Central Church,* Room 35.)

Rogers, Randolph. American. Born in Waterloo, New York, 1825. Died in Florence, Italy, 1892.

474. The lost Pleiad. Marble statue. *Presented by Mrs. E. S. Stickney, 1889.* (Room 45.)

475. Nydia. Marble Statue. *Bequest of Mrs. Uri Balcom, 1896.*

After Canova. See 353.

476. Copy in marble of the statue of Venus. *Presented by Mrs. Perry H. Smith, 1891.* (Room 45.)

Volk, Leonard W. An American sculptor, born in Wellstown, New York, 1828. Professional life mainly spent in Chicago. Died 1895.

477. Bust of the late E. B. Washburne. Marble. Dated 1888. *Lent by Hempstead Washburne.* (Room 44.)

478. Bust of the late John Young Scammon. Marble. Dated 1891. *Lent by Mrs. Scammon.* (Room 44.)

Thaxter, Edward R., deceased. American.

479. Reverie. Female bust, unfinished. Marble. *Lent by Mrs. M. E. Thaxter.* (Room 44.)

480. Pensiero. Female head in marble. *Lent by Mrs. M. E. Thaxter.* (Room 44.)

Meade, Larkin G. See note preceding 491.

481. Bust of the Young Augustus. Marble copy from the Antique.

Bracony, L.—New York.

482. Bust of Carter H. Harrison, late Mayor of Chicago. Marble. 1894. *Lent by Miss Annie Howard.* (Room 44.)

Reproductions.

484. Narcissus. Statuette. Reproduction of an antique bronze in the Naples museum, found at Pompeii, 1862. (Room 15.)

485. Dancing Faun. Statuette. Reproduction from an antique bronze in the Naples museum, found in "The House of the Faun," Pompeii. (Room 37.)

486. Sappho, so called. Bronze copy of bronze bust in the Naples Museum, found in Herculaneum in 1758; severed from a statue.

487. Marguerite. Marble Bust. *Lent by O. S. A. Sprague.*

488. Nike (Victory) loosening Her Sandal. Marble copy of a relief from the parapet of the temple of Nike Apteros on the Akropolis at Athens. Now in the Akropolis museum. Attic Greek, V century B. C. *Presented to the Chicago Academy of Design by William E. Doggett.* (Room 37.)

489. Nike, with extended wings, poised on a globe. Bronze statuette. The original bronze, in the Naples museum, was found in Pompeii, 1823. (Room 33.)

490. Dante. Bronze head. Original in Naples museum. (Room 33.)

Meade, Larkin G.—Florence. American. Born in New England, 1835. Pupil of Henry Kirke Brown. Settled in Florence, Italy, 1862.

491. Bust of Napoleon. Reduced copy of Canova's colossal bust in the Pitti Palace at Florence. Marble. *Lent by O. S. A. Sprague.* (Room 37.)

Greenough, Horatio. American. 1805-1852.

492. Abdiel, the Faithful Angel. Marble bust. *Presented by Elizabeth H. Bartol, Boston, 1894.* (Room 37.)

Priestman, James—American.

493. Bull's head. Plaster cast of a wood carving made by James Priestman about 1880. *Presented by Nelson Hiss.* (Room 10.)

Daillion, Horace—Paris. Born in Paris. Pupil of Dumont and Millet.

494. Cache-Cache (Hide and Seek). Statuette group in marble—mother and two children. *Lent by Mrs. J. W. Scott.* (Room 37.)

Potter, Bessie Onahotema—Chicago. Born in St. Louis, 1872. Pupil of Lorado Taft in Art Institute of Chicago.

495. Seven statuettes in plaster, viz:
1. Chrysanthemum girl. Tinted.
2. Girl reading.
3. The dancing girl.
4. Portrait of lady, sitting, with fan.
5. An American girl.
6. Girl standing. Venetian costume.
7. The young mother.

Presented by the Arché Club, 1895. (Room 10, in case.)

Partridge, William Ordway—Milton, Massachusetts. American contemporary.

496. Bust of John Greenleaf Whittier, American poet. *Presented by the Artist, 1894.* (Room 10.)

Molin, Johan Peter.—Swedish sculptor, born in Gottenburg, 1814; died at Ekudden, near Fort Waxholm, in 1873. Studied and worked in Stockholm, Copenhagen, Rome and Paris.

497. Bälte-Spännarne (Belt Bucklers). Statuette group in plaster, (reduction of a bronze group in Stockholm?) illustrating an ancient Swedish contest in which the belts of the combatants are buckled together. *Presented by C. Hennecke & Co. Milwaukee, 1887.* (Library).

Duveneck, Frank—Cincinnati.

498. Memorial Statue, a recumbent female figure. From a marble in Florence—replica in Boston Museum.

FRENCH HISTORIC SCULPTURES.

This collection includes cast of sculpture, mostly as applied to architecture, from the eleventh to the nineteenth century. It was formed under the direction of the French National Committee on Historic Monuments, from the Museum of Comparative Sculpture (Palace of the Trocadero, Paris), the Museum of the Louvre and the Museum of Decorative Arts, Paris.

Rooms 11, 12, 13 and 20.

Julien, Pierre, 1731-1804.

501. Amalthæa—Nymph and Goat. From a marble group in the Louvre, formerly in the dairy of the Château de Rambouillet. XVIII century.

Coyzevox, Antoine, 1640-1720. See 342.

502. Hamadryad and Child. From a marble group in the garden of the Tuileries, originally in the grounds of the Château de Marly. XVIII century.

503. Shepherd and Young Satyr. From a marble group in the Louvre, dated 1709, executed for the Chateâu de Marly. XVIII century.

Rude, François, 1784-1855.

504. Neapolitan Fisher Boy, playing with a tortoise. From a marble statue in the Louvre. 1831.

Coustou, Nicolas, 1658-1733.

505. Adonis resting after the Chase. From a marble statue in the Louvre executed at Lyons, 1710, for the Château de Marly.

Prieur, Barthélemy. Pupil of Pilon. Died 1611.

506. Marie de Barbançon Cany. From a marble tomb statue, kneeling, in the Chateâu de Versailles. Early XVII century.

From Church of Saint-Jean at Troyes, XVI century.

507. The Last Supper. From one of the alabaster bas-reliefs of the high altar.

Dedieu, Jean, of Arles.

508. Terminal figure of a Bacchante. From a marble in the park of the Château de Versailles, XVIII century.

Lecomte, Félix, 1737-1817.

509. Terminal figure of Hercules. From a marble in the park of the Château de Versailles. XVIII century.

From Hotel de Bourgtheroulde, Rouen.

510-514. The meeting of the Field of the Cloth of Gold. Five bas-reliefs. Originals of stone. XVI century.

510. Francis I of France coming out of the town of Ardres.
511. Francis I and his Retinue advancing.
512. The Meeting.
513. Henry VIII of England and his Retinue advancing.
514. Henry VIII coming out of the town of Guines.

Goujon, Jean, 1515 1572? See 340.

515. Two children supporting an escutcheon. From a medallion in stone on the front of the Hôtel Carnavalet, Paris, now occupied by the historical museum of the city. XVI century.

516. Abundance. Relief, from the keystone of an arch on the front of the Hôtel Carnavalet, Paris.

517. Child with pipes. From a high relief in stone in the Hall of the Caryatides, Palace of the Louvre, Paris. XVI century.

From Church of St. Martin, at Brive, Corèze.

518. Capital of an engaged column, from angle of transept. Original of stone. Early XII century.

From Cloister of St. Trophime, at Arles.

519. Capitals of a double colonnette, united by a plinth. Original of stone, XII century.

From Palace of the Louvre, Paris.

520. Top of arched door frame with decorated spandrils, from staircase of Henry II. Original of stone. XVI century.

521. Another, of different design.

Ponce, Paul, a Florentine sculptor (Ponzio) who worked in France in XVI century.

522, 523. Lions in bas-relief. Originals of stone on the front of the Hotel Carnavelet, Paris. See 515.

From Cathedral of Reims. Late XIII century.

524. A Prophet. Relief in niche. Original of stone, interior decoration of west wall.

From Palace of the Louvre, Paris. XVI century.

525. Young Jupiter. From a relief in stone—central motive of a ceiling in the staircase of Henry II.

526. Two young Tritons, with pipes. Original as in 525.

Lehongre, Étienne, 1628-1690.

527. Torch-stand. Original of lead in the park of the Château de Versailles.

Masson. 1627-1684.

528. Torch-stand. Original of lead in the park of the Château de Versailles.

From Church of St. Eutrope, at Saintes. XII century.

529. Capital of pilaster in nave. Original of stone.

From Cathedral of Laon. XIII century.

530. Capitals of triple column of the Triforium. Original of stone.

531. Capital of pilaster of Triforium. Original of stone.

532. Capital of column of Triforium. Original of stone.

533. Another of different design.

534. Another, of different design.

(See also, 605.)

From the Louvre, Paris. XVI century.

535. Part of each side of a door jamb in the staircase of Henry II, connecting with No. 520. Original of stone.

536. Similar parts from another door jamb, connecting with No. 521. Originals of stone.

Pilon, Germain, 1535-1590. See 338.

541. The Three Graces. From a marble group in the Louvre, probably designed to represent Faith, Hope and Charity. Originally placed in the church of the Celestins, Paris, where it supported a bronze urn containing the heart of Henry II. The bronze urn has been replaced by a vase of gilded wood.

Flagnier, Phil., 1647-1715.

542. Nymph, with a cupid fighting a crocodile. From a bronze group in the park of the Château de Versailles, cast by the Kellers, 1689.

543. Nymph, with a cupid blowing a conch. From a bronze group in the park of the Château de Versailles, cast by the Kellers in 1689.

Coyzevox, Antoine, 1640-1720. See 342.

544. Marie-Adélaide de Savoie, Duchess of Burgundy, as Diana. From a marble portrait statue in the Louvre, dated 1710.

545. The river Garonne. From a bronze group in the park of the Château de Versailles. Cast by the Kellers, 1688. (Basement.)

546. The river Dordogne. Companion to 545. (Basement.)

Tombs and Tomb Statues. See 581-583.

547. Tomb of Guillaume du Bellay, who died in 1543. The original, of marble, in the Cathedral of Mans, was erected in 1557. Attributed to Jean Cousin or Germain Pilon. See 338.

548. Tomb of the Children of Charles VIII, of France. The original, in marble, in the Cathedral of Tours, formerly in the Church of St. Martin. Finished in 1506, by Jean Juste, who died about 1535.

549. Tomb of Francis II, last Duke of Brittany, and Marguerite de Foix, his second wife. The original, of black,

white and green marble, is in the Cathedral of Nantes, whither it was brought, in 1817, from the Carmelite Church. Executed 1502 to 1507, by Michel Colombe (died 1512) from designs by Jehan Perréal (died 1529).

550. Tomb of Evrard de Fouilloy, 45th bishop of Amiens, who laid the first stone of the Cathedral of Amiens in 1220. Original of bronze in the Cathedral of Amiens, XVII century.

Pilon, Germain, 1535-1590. See 338.

551. Lower part of the tomb of Henry II of France (died 1559) and Catherine de Medicis (died 1589). Original of marble in abbey church of Saint Denis, Paris. The queen is represented young, as at the death of her husband.

552. The Virgin of Grief (or of St. Cyr). From a seated terra cotta statue in the Louvre. Executed by Germain Pilon, 1585 or 1586 and first placed in the Sainte Chapelle, Paris, whence it was removed about 1816 to the chapel of the school of St. Cyr, and finally installed in the Louvre.

From the Park of the Château de Versailles.

553. Group of children playing with a swan. Original of bronze. XVII century.

554. Group of children. Original of bronze. By Corneille or Joseph Van Cleve. 1644-1733.

From the Cathedral of Notre Dame, Paris XIII century.

555. Hinge of door in west front. Original of wrought iron.

By Artists of Rouen, France. XIII century.

556. Stall of choir, Chapel of Château de Gaillon, Eure. Original, of wood, now in Church of St. Denis, Paris.

Lehongre, Étienne, 1628 1690.

557. Decorative vase. Original of lead in park of Château de Versailles.

Barbet, Jehan, of Lyons.

558. Angel weather-cock of the Château du Lude, Sarthe. Original of copper repoussé made in 1475.

From the Palace of the Louvre, Paris. XVI century.

559. Panel of ceiling, with lion's head centre. Staircase of Henry II. Original of stone.

560. Panel of ceiling, with stag's head centre. Staircase of Henry II. Original of stone.

Goujon, Jean. See 340.

561-562. Fragments of doorway borders, Hôtel Carnavalet. Originals of stone.

563. Two victories, framing a circular window in a court of the Louvre. Original of stone.

Coustou, Nicolas. See 505 and 564.

564. Mercury with symbolical accessories. From a high relief of the pediment of the old custom house at Rouen. Original of stone. XVIII century.

From the Palace of the Louvre, Paris. XVI century.

565. Group of children, with cartouche and garland of fruits. From a stone decoration of the staircase of Henry II.

From Cathedral of Limoges. Gallery. XVI century.

566. Original in stone. Name of designer unknown. This complex work, full of carved pilasters and columns, niches and pendants, reliefs representing the labors of Hercules and Statues representing the virtues, of arabesques and foliations, is highly characteristic of the French Renaissance.

From Cathedral of Bordeaux.

567. Portal of the North Transept. XIV century. Original of stone. The subject of the statue against the mullion is Bertrand de Goth, Archbishop of Bordeaux, afterwards Pope Clement V. On the imposts are statues of mitred bishops in niches, each under a carved dais. The first archivolt contains statuettes of angels; the other two contain statuettes of the twelve apostles and various prophets and patriarchs. In the tympanum there are three rows of bas-reliefs; the lower one represents the Last Supper; the next one the Ascension, and

the upper one shows the Saviour seated under a canopy between two angels—one of which holds a lance, and the other the napkin of Saint Veronica. There are besides these, two kneeling angels holding symbols of the sun and moon.

From the Abbey Church of Saint Gilles.

568. Central portal and part of west front. XII century. Original of stone. The main arch springs from a cornice, upon which is represented the history of the holy passion. Beginning at the left are seen the money-lenders being driven from the Temple, the Resurrection of Lazarus, and the Saviour prophesying Peter's denial. On the lintel are found the Last Supper, Peter and Malchus, the Kiss of Judas, the Saviour before Pilate, and the Flagellation.

The base of the front is decorated with carved bands of fret-work and acanthus-leaf designs, framing the following bas-reliefs; on the left, the Sacrifice of Cain and Abel; on the right, an Archer killing a Stag, and a Lion Hunt. At the sides of the doorway there are two pedestals supporting double Corinthian columns, on the common base of which are shown hunting scenes and scenes in the History of David.

From the Abbey of Charlieu.

569. Part of the west front. XII century. Original of stone. On the lintel of the doorway the Saviour is represented seated between two angels surrounded by the twelve apostles. In the tympanum, a nimbus, supported by two angels, contains a bas-relief of the Saviour pronouncing a blessing. Around the nimbus are the symbols of the four evangelists. Figures of angels are used as terminals for the semi-circular arches. The lintel rests on two pilasters, the capitals of which are carved in foliated forms; on the left reveal a bas-relief represents a woman with a snake wound about her and a toad biting at her breast, symbolizing lewdness. Underneath are small medallions containing chimerical animals. The pilasters supporting the first arch also support two small figures wearing stoles. Above the second pilaster are figures of David and St. John the Baptist.

The window shows the following subjects: In the tympanum, on the arch, the Saviour and Apostles; on one of the capitals of the reveal, a demon; on the opposite capital, the Holy Trinity. The lintel seems to represent a sacrifice. Above it, and set in the wall, there is a small bas-relief of a figure issuing from clouds. The subject of this is not known.

From Church of Notre Dame du Port, at Clermont-Ferrand.

570. Portal of the south front. Late XI century. Original of stone. At the sides of the opening are the figures of Isaiah and St. John the Baptist. The Adoration of the Magi is represented on the lintel, together with the "Presentation in the Temple and the Baptism of the Saviour." In the center, the Saviour is seen seated between two angels. Above his head the letters, Alpha and Omega, are engraved, and beneath Him are the symbols of the Evangelists. Two groups, representing the Annunciation and the Birth of the Saviour, are carved at the sides of the arch.

From Cathedral of Rouen.

571. Tomb of Louis de Brézé, High Seneschal of Normandy and husband of Diane de Poitiers (d. 1531). Executed by Jean Cousin (d. 1590) and Jean Goujon (d. about 1572). Original of black marble, alabaster, etc.

In the original the statue of de Brézé is in alabaster, lying on a sarcophagus of black marble, bearing the inscription: "Miseri Cordes Oculos ad nos Convertite."

At the head of the sarcophagus, Diane de Poitiers is portrayed kneeling. At the foot are the Holy Virgin and the infant Saviour. On either side of these are Corinthian columns supporting an entablature, the frieze of which is richly carved. Above this and under an arch is an equestrian statue of Louis de Brézé in warrior's dress, with his sword in his hand. On each side draped caryatides support another entablature. The caryatides on the left side represent victory and faith; those on the right, prudence and glory, the following inscriptions being engraved on the various pedestals:

"Cum triumpho vivit."
"Fidelis semper."
"Prudens omni tempore."
"Mortuus cum gloria."

In the spandrels are two small figures representing fame. The monument is crowned by a winged figure in the center, while at the extremites carved goats support escutcheons on which are the letters L. B., interlaced with palms. On the background above the sarcophagus are long inscriptions on two blocks of black marble, enumerating the honors and virtues of de Brézé.

From Cathedral of Notre Dame, at Paris.

572. West front, tympanum of left portal (the "Portal of the Holy Virgin"). Early XIII century. Original of stone. This tympanum is divided into three parts; the first one (the lintel) represents on one side, three prophets holding a scroll; on the other side, three crowned kings. In the center is a reliquary, under which is the statue of the Holy Virgin. The second part represents the entombment of the Virgin; two angels hold the shroud in which she lies, while in the background the Saviour, surrounded by the Apostles, gives His blessing. The third, or upper part, represents the crowning of the Virgin. Here she is seen seated at the right of the Saviour, and holding a crown, which an angel seems to have handed her. On either side there is a kneeling angel, holding a torch. All these figures are in high relief.

Tomb Statue of Philip VI of France.

581. Original of marble in the Louvre, formerly in the Church of the Jacobins, Paris. Attributed to André Beauneveu, XVI century.

Tomb Statue of Guillaume de Chanac, Bishop of Paris. Died 1438.

582. Original of marble in the Louvre, formerly in the Abbey of St. Victor, Paris. XIV century.

Tomb Statue of Philippe de Morvillier, President of the Parliament of Paris.

583. In the original the head and hands are of marble and the body of other stone. In the Louvre, formerly in the St. Nicholas chapel of the church of the monastery of Saint-Martin-des-Champs, Paris. XV century.

From the Church of Saint-Maclou, Rouen.

584. Door of west front. Decorated with many figures in relief, and four statuettes supported by a consol half way up. Original of wood, attributed to Jean Goujon. See 585.

Goujon, Jean. See 340, 584.

585. Diana. Bas-relief from the stone keystone of an arch on front Hôtel Carnavalet, Paris. (Apparently belongs to 631.)

586. Six naiads symbolizing rivers of France. Tall, erect figures in narrow panels from bas-reliefs of the Fountain of the Innocents, Paris. See also 628, 629, 630.

Le Texier, Jean, called Jean de Beauce.

587-591 1-2. Pilasters of choir screen. Cathedral of Chartres. Originals of stone, executed 1514-1529.

From Chateau de Versailles. XVII century.

592-593. Door of Salon d'Hercule, face and back. Original of wood.

From Chapel of St. Germer, Oise. Late XIII century.

594. Reredos of main altar. Figures in high relief. Christ on the Cross between the Virgin and St. John in the centre. The original, of stone, is now in the Cluny Museum, Paris. The figures were formerly painted and gilded.

From the Cathedral of Notre Dame, Paris. Early XIII century.

595-599. Fragments of foliage bordering archivolt of portal in west front. Originals of stone.

Ponce, Paul. See 522.

600, 601. Throphies, From bas-reliefs in stone on front of Hôtel Carnavalet, Paris. See 515.

From Cathedral of Reims. Late XIII century.

602. Base and capital of pillar. Original, of stone, on south side of nave.

From Cathedral of Moissac, Tarn-at-Garonne.

603. Six plinths from capitals of double colonnettes. Originals of stone. XII century.

From Church of Sainte-Croix, at La Charité Nievre.

604. Tympanum from door of south tower of front. Original of stone, now in south arm of transept. XII century.

From Cathedral of Laon. XIII century.

605. Capital of column of Triforium. Original of stone. See 530.

Ponce, Paul. See 522, 600, 601.

606. Nine keystones of arches, each decorated with a mask of a faun or satyr. Originals of stone in Court of Honor of Hôtel Carnavelet, Paris. See 515.

From Cathedral of Rouen. XIII century.

607. Foliage. Original in stone on pier of west doorway.

From Church of St. Nicholas, at Troyes. XVI century.

608. Adoration of the Magi. From a bas-relief in stone.

Colombe, Michel. See 549.

609. St. George and the Dragon. From a marble bas-relief in the Louvre, formerly in the Château de Gaillon. Early XVI century.

Lehongre, Étienne, 1628-1690.

610. Nymph and Cupid on Dolphin. Original relief of lead, gilded, in park of Château de Versailles, cascade.

611. River and children. Original as in 610.

Legros, Pierre, 1666-1719.

612. River and children. Original as in 610.

613. Nymph and Cupid on Dolphin. Original as in 610.

Girardon, François, 1630-1715.

614. Nymphs at the Bath. Original as in 610. Central motive of the principal front.

Coyzevox, Antoine, 1640 1720. See 342.

615. Nymph with Shell. From a marble reclining statue in the Louvre, formerly in the park of the Château de Versailles. Its original place is to be occupied by a copy.

616. Flora and Cupid. From a marble group in the garden of the Tuileries, made for the Château de Marly, where it was originally placed.

From the Cathedral of Aix, Bouches-du-Rhône.

617. Portal of the west front. On the lower half of the pier, which is projected forward as a pedestal, is a statue of the Virgin with the Child; on the doors figures of the four prophets in niches in high relief, and twelve statuettes of sibyls. Original of stone and wood. Early XVI century.

Le Pot, Jean, of Beauvais. Died about 1563.

618. The two leaves of the door of the south transept of the cathedral of Beauvais. Conversion of St. Paul on the middle panel of the right leaf, and St. Peter curing the lame man on the left. Original of wood. XVI century.

From Cathedral of Reims.

619. Tympanum of an interior door of the left arm of the transept, formerly opening into the cloister. Original of stone. Early XIII century.

620. Decoration of the inner face of the west front—three figures in niches above a dado simulating drapery. Original of stone. Late XIII century.

From Cathedral of Chartres.

621. Two figures from a pier of the central portal on the west side. Original of stone. XII century.

Le Lorrain, Robert, 1666-1743.

622. The Horses of the Sun, called the Horses of the Watering Place. From a high relief in stone over the door of the Imprimerie Nationale, Paris, formerly the Hôtel de Rohan. XVIII century.

From the Chateau de la Ferte-Milon, Aisne.

623. Coronation of the Virgin. From the high relief in stone over the entrance. Early XV century.

From the Cathedral of Rouen.

624. Equestrian statue of Louis de Brézé, High Seneschal of Normandy and husband of Diane de Poitiers. From his tomb of marble and alabaster in the cathedral at Rouen attributed to Jean Cousin and Jean Goujon, executed in 1535-1544.

From the Cathedral of Bordeaux.

625. Six bishops. From stone statues on the piers of the south transept door. XIII century.

From the Cathedral of Amiens.

626. Middle pier and lintel of Saint-Honoré portal, west front. A statue of the Virgin with the infant Christ holding a globe. On the pedestal are two tiers of niches containing figures of Saint-Honoré and his disciples. Above the lintel are statues of the twelve apostles. Original in stone. The statue of the Virgin, called the Gilded Virgin, was executed at the end of the XIV century, and probably occupies the place intended for Saint-Honoré. The other figures may belong to the XII century.

627. Pier of central portal, west front, with the statue of Christ, known as "le beau Dieu d'Amiens." Original of stone, early XIII century. (Basement stairway.)

Goujon, Jean. See 340.

628-630. Three low reliefs from stone slabs in the Louvre, originally placed as a frieze to the Fountain of the Innocents in its first position against the wall of a house at the corner of the rue aux Fers and the rue St. Denis, Paris.

628. Nymph of the Seine, back.

629. Tritons and Nereids.

630. Nymph of the Seine, face.

631. A pair of spandrils. From stone originals surmounting an arcade of the court in the Hôtel Carnavalet, Paris. Each spandril is decorated with a female figure (Fame) in low relief. See 585.

From the Cathedral at Bourges.

632. Acanthus frieze, from the stone lintel of the north portal. XII century.

THE HIGINBOTHAM COLLECTION OF NAPLES BRONZES.

BEING REPRODUCTIONS OF OBJECTS IN THE NAPLES MUSEUM FOUND IN HERCULANEUM AND POMPEII.

PRESENTED BY HARLOW N. HIGINBOTHAM, 1893.

All the objects in this room are reproductions in facsimile of the interesting statues, busts and examples of ornament found in the XVIII century, on the sites of the ancient cities of Herculaum and Pompeii, and preserved in the Naples Museum. These cities were destroyed by the eruption of Mt. Vesuvius A. D.-79. Herculaneum was buried in volcanic mud and Pompeii in ashes and pumice stone, and the bronzes from the latter may be distinguished by their green color, while those from Herculaneum are nearly black.

B 1. Archaic Apollo or Athlete. Herculaneum, 1756. Bust severed from a statue. Probably Greek, VI century B. C.

B 2. Bearded Dionysos (Bacchus), erroneously called Plato. Herculaneum 1759. Bust, perhaps severed from a statue. Greek, V eentury B. C.

B 3. Doryphoros, or Spearbearer. Herculaneum 1753. Bust copied about 100 B. C. from a statue by Polykleitos of Argos, V century B. C.

B 4. Amazon. Herculaneum, 1753. Bust, supposed copy from a statue by Pheidias, V century B. C.

B 5. Hermes, (Mercury) or a young Athlete. Bust. Herculaneum, 1752. Greek, IV century B. C.

B 6. Herakles, or a young Athlete. Bust. Herculaneum, 1752. Greek, IV Century B. C.

B 7. Youth with curling hair. Bust. Herculaneum, 1752. Greek. III century B. C.

B 8. Head miscalled Archytas. Turbaned Bust. Herculaneum, 1753. Greek, about 200 B. C.

B 9. Bust miscalled Herakleitos. Herculaneum, 1753. Greek, about 200 B. C.

B 10. Bust miscalled Demokritos. Herculaneum, 1754. Greek, about 290 B. C.

B 11. Youth with clasped chlamys (Cloak). Bust. Herculaneum, 1754.

B 12. Ptolemy I, Soter, King of Egypt, 306 285 B. C. Bust. Herculaneum, 1754.

E 13. Ptolemy II, Philadelphos, King of Egypt, 285-247. B. C. Bust. Identity doubtful. Herculaneum, 1759.

B 14. Ptolemy VIII, Lathyros, King of Egypt, 117-107 and 89 81 B. C. Bust. Identity doubtful. Herculaneum, 1754.

B 15. Ptolemy IX, Alexander, King of Egypt, 107-89 B. C. Bust. Identity doubtful. Herculaneum, 1755.

B 16. Scipio Africanus, 234-183 B. C. Bust. Herculaneum, 1754.

B 17. Called Sulla, Dictator of Rome, 81-79 B. C. Bust. Identity very doubtful. Herculaneum, 1752.

B 18. Head in skull cap. Herculaneum. The neck and shoulders are restorations.

B 19. Aulus Gabinius, Roman Consul, 58 B. C. Identity doubtful. Herculaneum, 1759. Bust, of Greek workmanship.

B 20. L. C. Piso Cesonius, Roman Consul, 58 B. C. Bust. Erroneously called Seneca. Herculanenm, 1754.

B 21. Demosthenes. Herculaneum, 1752. Small bust (in case). Greek, I century B. C.

B 22. Demosthenes. Herculaneum, 1753. Small bust (in case). Greek, I century B. C. The mark on this bust served to identify all other antique portraits of Demosthenes.

B 23. Epikouros. Herculaneum. Small bust (in case). Greek, I century B. C.

B 24. Epikouros. Herculaneum, 1754. Small bust (in case). Greek, I century B. C.

B 25. Hermarchos. Herculaneum, 1753. Small bust (in case). Greek, I century B. C.

B 26. Metrodoros. Herculaneum, 1753. Small bust (in case). Greek, I century B. C.

B 27. Zeno. Herculaneum. Small bust (in case). Greek, I century B. C.

B 28. Agrippina. Herculaneum. Small bust (in case).

B 29. Agrippina. Pompeii. Bust.

B 30. Supposed Dancer or Actress. Herculaneum, 1754. Statue, probably Greek, V century B. C.

B 31. Same as B. 30.

B 32. " " " "

B 33. " " " "

B 34. " " " "

B 35. " " " "

B 36. A Diskobolos or Quoit-thrower, or perhaps a wrestler or a runner. Herculaneum, 1754. Statue. Greek, School of Lysippos, III century B. C.

B 37. Antique Copy, with some variation, of preceding (B 36). Herculaneum, 1754. Statue.

B 38. Seated Hermes or Mercury. Herculaneum, 1758. Statue, apparently Greek, III century B. C.

B 39. Sleeping Faun. Statue. Herculaneum, 1756. Greek, about 200 B. C.

B 40. Drunken Faun. Statue. Herculaneum, 1754. Greek, about 200 B C.

B 41. Gazelle or Fawn. Statue. Herculaneum, 1756.

B 42. Gazelle or Fawn. Statue. Herculaneum, 1756.

B 43. Apollo, with a plectrum. Statue. Pompeii, 1817. Possibly a copy after Pheidias, V century Greek.

B 44. Apollo, having shot an arrow. Statue. Pompeii. Probably copy from Greek work of IV century B. C.

B 45. Boy Faun with Wineskin. Statuette. Pompeii, 1880. Served as water spout of a fountain.

B 46. Drunken Seilenos. Statuette. Pompeii. Apparently designed for an ornamental stand.

B 47. An Angler. Statuette. Pompeii. A fountain ornament, probably copied from the Greek work of II century.

B 48. Alexander the Great. Equestrian statuette. Herculaneum, 1761. Probably copied from a battle group by Lysippos, a contemporary of Alexander.

B 49. Cupid with a Dolphin. Statuette. Pompeii, 1880. A fountain ornament.

B 50. Cupid with a Goose. Statuette. Pompeii, 1880. Centre piece of a fountain.

B 51. Venus at her toilet. Statuette. From Nocera, near Pompeii. The left hand held a mirror.

B 52. Apollo. Small statuette (in case). Pompeii, 1883 (?)

B 53. Satyr playing the Flute. Statuette (in case). Herculaneum. Copy of Greek work of about 300 B. C. The flute is lost. Under the right foot is a scabellum on which the player beats time.

B 54. Dancing Faun with Thyrsus. Small statuette (in case). Herculaneum, 1754.

B 55. Fortuna as a Dancer. Statuette (in case). Herculaneum.

B 56. Fortuna or Isis. Called also Abundance. Statuette (in case). Herculaneum.

B 57. Venus detaching her sandal. Small statuette (in case). Herculaneum. Bracelets and anklets of gold.

B 58. Seilenos astride of a Wineskin. Statuette. Herculaneum, 1754. Greek, II century B. C. The centre piece of a fountain.

B 59. Seilenos with a Panther. (In case). Herculaneum, 1754. Greek, II century B. C. One of ten statuettes from a fountain basin. See B 60–B 68.

B 60. Same as B 59 (in case).

B 61. Seilenos with a Wineskin. Statuette (in case). See B 59.

B 62. Same as B. 61 (in case). See B 59.

B 63. A Young Faun with Wineskin and drinking horn. See B 59.

B 64. Same as B 63. See B 59.

B 65. A Young Faun, hand resting on mask. See B 59.
B 66. Same as B 65 reversed. See B 59.
B 67. A Young Faun, hand resting on vase. See B 59.
B 68. Same as B 65, reversed. See B 59.
B 69. A Young Faun, Vase on Shoulder. Herculaneum. One of four statuettes from a fountain basin. See B 70-B72.
B 70. Same as B 69, reversed.
B 71. A Young Faun, with Dolphin. See B 69.
B 72. Same as B 71, reversed. See B 69.
B 76. Gladiator's Helmet. Herculaneum. The reliefs represent scenes of the siege of Troy.
B 77. One of a pair of Gladiator's Greaves. Herculaneum. The decorations are Bacchic masks, etc.
B 78. Same as B 77.
B 79. Steelyard. Pompeii. (In case.)
B 80. Steelyard. Pompeii. (In case.)
B 81. Bacchic Tripod. Herculaneum.
B 82. Sacrificial Tripod. Herculaneum. Often erroneously said to be from Temple of Isis in Pompeii.
B 83. Bisellium, (double seat) or seat of honor at public ceremonies. Pompeiian. In use it was cushioned, and steps placed in front of it.
B 84. Lamp. Pompeii.
B 85. Lamp Stand. Herculaneum.
B 86. Lamp Stand. Herculaneum.
B 87. Lamp Stand. Herculaneum.
B 88. Extension Lamp Stand. Herculaneum.
B 89. Lamp.
B 90. Lamp. Pompeii. (In case.)
B 91. Same as B 90. (In case.)
B 92. Lamp. Herculaneum. (In case.)
B 93. Candlestick. Pompeii. (In case.)

B 94. Handle of bronze vessel. Pompeii. (In case.)

B 95. Same as B 94. (In case.)

B 96. Handle of bronze vessel. Herculaneum (In case.)

B 97. Handle connection of a Bucket. Pompeii. (In case.)

B 98. Cup. Silver. Herculaneum. Design represents the Apotheosis of Homer. (In case.)

B 99. Cup. Silver. Pompeii. Grapevine design. (In case.)

B 100. Cup. Silver. Pompeii. Grapevine design. (In case.)

B 101. Cup. Silver. Pompeii. Laurel design. (In case.)

B 102. Same as B 99. (In case)

B 103. Kantharos. From silver cup found at Pompeii. High relief decoration of Alexandrian style. (In case.)

B 104. Same as B 103. Herculaneum. (In case.)

B 105. Rhyton. Cup in form of Staghead. Herculaneum. (In case.)

B 106. Rhyton. Cup in form of Doghead. Herculaneum. (In case.)

B 107. Ewer. Pompeii. Decorated with half figures of bacchante and siren. (In case.)

B 108. Ewer. Herculaneum. Decorated with an eagle. (In case.)

B 109. Ewer. Herculaneum. Decorated with horse head and mask. (In case.)

B 110. Ewer. Herculaneum patina. Handle a nude satyr peeping down the orifice. (In case.)

B 111. Ewer. Herculaneum patina. Handle floral, figure of infant below and two goats at top. (In case.)

B 112. Ewer. Herculaneum patina. Handle a half-length boy in lion skin. (In case.)

B 113. Ewer. Herculaneum patina. Handle decorated above with mask, below with lion's paw. (In case.)

B 114. Ewer. Herculaneum patina. Body gadrooned. Handle a long-tailed dragon or wivern. (In case.)

EGYPTIAN ANTIQUITIES.

THE GIFT OF HENRY H. GETTY, NORMAN W. HARRIS AND C. L. HUTCHINSON.

Room 15.

It should be clearly understood that the objects in this room are real antiquities and not reproductions. They have been collected as illustrative of the more usual applications of art in ancient Egypt, aside from architecture. A detailed catalogue is in course of preparation. Meanwhile the memorandum below will direct the visitor to some of the more important objects:

Cases 1, 2, 3, (middle of room) **Decorated Coffins and Mummy Cases.** The coffin in case B antedates the period of decorated mummy cases and is undoubtedly of the time of Abraham, that is, about 2000 B. C. The mummy case in case 2 is part of the famous discovery of the final burial place of the Pharaohs at Deir el Bahari, in 1881-6. The other, in case 1, containing the mummied body of a woman which has never been unrolled, is of the late classic period.

Case 4. Canopic Jars. Funereal vases, of alabaster, used to contain the vital organs of the deceased.

Case 5. Funereal Masks and Breast Plates, of papier maché and beads; and other objects found in tombs.

Case 6. Ushebti (or respondents) figures of terra cotta, porcelain, stone, wood, etc., placed in graves with the idea that they would act as substitutes for the deceased when called upon for manual labor. The wooden figure in the middle of the case, No. 74, is of about the time of Moses.

Case 7. Stelae or gravestones, inscribed and decorated.

Case 8. **Bronze Objects.** Figures of gods, sacred animals, implements, ornaments, etc.

Case 9. **Figures of Deities,** mostly of pottery glazed in colors, and vessels of various forms.

Case 10. **Rings, Amulets, and Jewels,** of pottery or faience glazed in colors, and of precious metals.

Case 11. **Beads,** of glass, precious stones and pottery or faience glazed in colors. This is one of the largest and most comprehensive collections in the world.

Case 12. **Vessels of Alabaster and Glass.**

Case 13. (Middle of room) **Scarabæi** or seals in the form of the sacred beetle. This collection of royal seals, about 650 in number, is one of the rarest and most complete series in existence, surpassed only by that in the Boulak Museum, in Egypt, It is almost a complete series from the time of Mena, the earliest known earthly potentate, down to the Christian era, when ancient Egypt passed out of history. The scarabs are made of a great variety of stones and gems, and bear the cartouche or signet of the monarch whom they represent.

Case 14. (middle of room). **Various Objects** of wood, stone, hematite (meteoric metal), flint, etc. The model of a boat, found in a tomb, is a rare specimen.

Upon the tops of the cases are pottery vases of various forms.

CLASSICAL ANTIQUITIES.

CHIEFLY GREEK AND ROMAN.

PRESENTED BY MARTIN A. RYERSON, CHARLES L. HUTCHINSON AND PHILIP D. ARMOUR.

There are individual contributions to this collection by Wm. T. Baker, Charles Counselman, John H. Dwight, T. J. Lefens, James W. Ellsworth, Robert A. Waller, Elbridge G. Keith, George Schneider, H. H. Kohlsaat, Edward B. Butler, David W. Irwin, and Ebenezer Buckingham.

Room 15.

It should be clearly understood that the objects in this room are real antiquities and not reproductions. The collection has been carefully selected and has a representative value as exemplifying some of the chief decorative applications of art among the ancients. A detailed catalogue is in course of preparation. The objects will be found clearly labelled. Their general distribution is as follows:

Case 15. Island Terra Cottas. Small figures, heads and fragments of terra cotta, found in the Greek Islands of the Mediterranean.

Case 16. Roman Lamps, etc.

Case 17. Greek Glass, Bronzes and other objects.

Case 18. Terra Cotta Masks, etc., of rare value.

Case 19. Terra Cotta Figurines.

Case 20-25. Graeco-Italian Vases, and other antique vases. Illustrative of the usual forms of such works. The large vase in the centre of Case 21 is one of the most interesting and valuable, bearing a design the meaning of which is not known.

Case 27. Prehistoric American Vases from New Mexico and Arizona. Terra Cotta.

Case 50. Greek and Roman Coins.

Upon the walls are marble busts and architectural fragments dug up in recent years in Rome. The portrait busts of the Emperor Antoninus Pius and Faustina, his unworthy wife, are noteworthy. The architectural fragments illustrate not only the excellence of ordinary Roman design, but the skill and quality of ancient marble cutting.

THE ARUNDEL REPRODUCTIONS OF WORKS OF OLD MASTERS.

PRESENTED BY EDWARD E. AYER.

Room 37.

These works are the productions of the Arundel Society, an organization of art amateurs formed in London in 1848, for the purpose of "promoting the knowledge of art by copying and publishing important works of ancient masters," especially works little known and perishable. The society was named after Thomas Howard, Earl of Arundel in the reigns of James and Charles I, who has been called "the father of vertù in England," and "the Mecaenas of all politer arts." Its patrons have been found among persons of rank and taste in England, and of means and education in America.

The most important publications have been the careful reproductions in chromo-lithograph of works of old masters, a few each year, chiefly from frescoes, of which the present collection is a complete series. In 1889 the whole publication (at that time comprising 156 chromo-lithographs, 31 engravings, 5 bound volumes of engravings, 2 photographs and 8 books) with suitable installation, was presented to the Art Institute by Mr. Edward E. Ayer, and since that time the Art Institute has been an annual subscriber. The wood engravings, photographs, and monographs and treatises on artists and works of art published by the society, may be found in the Art Institute library.

The works are arranged in general chronological order and are clearly labelled.

OIL PAINTINGS.

THE HENRY FIELD MEMORIAL COLLECTION.

Room 38.

The Field Collection comprises forty-one original oil paintings by twenty of the most esteemed modern painters, besides a portrait of Mr. Henry Field by Bonnat. Fifteen of the artists were French, two Spanish by birth, but largely French by training and association, two German and one English. The famous group of painters, popularly known as the Barbizon School (from their favorite resort, a village in the border of Fontainebleau forest) is well represented by Corot, Millet, Rousseau, Diaz and others; and the evolution of the movement in which they were so prominent is suggested by Delacroix, leader of the Romanticists, and by John Constable, the English painter, whom many consider an important factor in the new departure taken in French art about 1830.

The men thus associated did not in reality form or found a school. The only point on which they were agreed was that the old ways of looking at Nature were wrong; but in seeking better ways each took his own course. Nevertheless, as most of them found their subjects or their inspirations in the same beautiful country, their works, doubtless, have something in common—vague and indefinable, perhaps, but sufficient to account for the tendency to consider them examples of a new school of art. Be this as it may, what was called the Barbizon School (with its allies, among whom Daubigny may be classed) was brilliant and powerful in its day, and the revolution it inaugurated has continued. One phase of the succeeding movement is well represented in this collection by four pictures by Cazin.

By the generosity of Mrs. Florence Lathrop Field these valuable paintings have been installed in the Art Institute for the public benefit. The following quotations from the deed of trust, executed June 2, 1893, show the liberal conditions of this benefaction.

"Know all men by these presents, that I, the undersigned, Florence Lathrop Field, widow, of Chicago, Illinois, in memory of my late husband, Henry Field, and desiring to perpetuate his name in the city in which he was honorabiy distinguished, and in aid of a cause which was dear to him, do hereby transfer and deliver unto Bryan Lathrop, Marshall Field, Owen F. Aldis, Albert A. Sprague and Martin A. Ryerson, all of Chicago, Illinois, as trustees (to be known as the Trustees of the Henry Field Memorial), and to their survivors and successors in trust, all the oil paintings (excepting family portraits) collected by said Henry Field and by him bequeathed to me, forty-one in number . . . to have and to hold the same in trust, to make such provision as they may deem proper for the present care and custody thereof, and thereafter to permit the Art Institute of Chicago to have and retain the custody thereof whenever and so long as it shall provide therefor and maintain (in the building now occupied by it, or other strictly fire-proof building to be occupied by it in the city of Chicago) a safe and suitable room to be called the "Henry Field Memorial Room," and to be used for the preservation and exhibition of this collection and of no other pictures whatever . . .

"I make this disposal of said collection in consideration of the interest which my said husband took in said Institute, and desire that the terms thereof shall be construed liberally to permit to said Institute as free, full and beneficial use of this collection as may be, consistently with my general purpose to have it kept together as a memorial."

The deed also makes provision for the care and increase of the collection. Acting under the authority given them by the deed, the trustees have thoroughly provided for the preservation of the pictures, and fitted and finished the room set apart for their reception, with careful consideration of the appropriateness of every detail, and with full regard for a harmonious general effect.

Breton. Jules-Adolphe—Paris. Born at Courrières, Pas-de Calais, France. Pupil of Drolling and Devigne.

1. Song of the Lark. Courrières, 1884.

2. On the Road in Winter. Courrières, 1884.

3. At the Fountain. Two peasant girls in foreground filling jars at a rude fountain among low rocks. Beyond, a rough landscape without houses.

See also 93.

Cazin, Jean-Charles—Paris. Born at Samer, Pas-de-Calais, France, 1841. Pupil of Lecoq de Boisbaudran.

4. Tobias and the Angel. Comparatively small figures, with a dog, in the right foreground of a strong landscape. Dated 1878.

5. Landscape. A house with red tiled roof in the middle of a plain covered with a rank growth of matted grass.

6. Landscape. A bit of road slanting across left foreground, leading to a hamlet at the foot of a hill which rises toward the right and is continued in that direction to the edge of the canvas. The same hill has a slope towards the foreground on which a string of colored clothes is hanging out to dry. Heavy sky with spot of white cloud over top of hill.

7. Landscape. A rough country road occupies the whole foreground. The left bank starts from the left side of the canvas near the front and runs back and to the right, with the strongest bearing in the latter direction. Along the edge of this bank, on the top, is a single rail fence in front of a small cabin with a red tiled roof. A laboring man is leaning idly on the fence. In the background a low green hill slopes from the right to left and front. Over this, towards the left, appears a distant blue hill.

Corot, Jean-Baptiste-Camille. Born and died in Paris, 1796-1875. Pupil of Michallon and Bertin.

8. Landscape. In the foreground a long boat in profile crossing a stream. Two figures seated in the stern; man in the bow rowing; man in the center poling. The stream runs back through the middle of the picture, passing a tower on the end of a short causeway which extends from a pile of buildings on the right bank. Large trees near foreground on both banks lean strongly to the left.

9. Landscape. Dull green foliage, opening in the middle on a bright sky of pale blue marble with white clouds. The colors intermingle in reflections from a shallow stream in the foreground. Figure in boat. Woman on left bank.

10. A young lady seated on a bank at the left of the picture facing right and front. Background of sky and foliage. Head against sky. The lady is apparently leisurely preparing to bathe in a hidden stream near by. The landscape in this picture is little more than a background—well chosen, withal —to the solidly painted, semi-nude figure. See also 138.

Constable, John—English, 1776-1837. Studied in Royal Academy, London. Three of his paintings exhibited in the Paris Salon in 1824 received marked attention from the French artists. The modern French school of landscape painting was materially influenced by Constable's work.

11. Water in foreground reaching back to a bulkhead in which is a small waste gate. Man and dog on bulkhead. Big trees arching over from sides. Background of dense foliage.

Daubigny, Charles-François. French. Born in Paris, 1817; died there 1878. Pupil of Delaroche.

12. The Marsh. Water in foreground. Ducks swimming. Man in boat among the reeds. Dated 1871.

13. Landscape. Flat piece of rocky ground broken with pools of water. Women and two cows in middle. Rough houses on right and left. A few small trees in middle distance. No other foliage. See also 136, 218.

Decamps, Alexandre-Gabriel. French. Born in Paris 1803; died at Fontainebleau 1860. Pupil of A. de Pujol.

14. Street scene in Naples. A glimpse of the bay is given through an archway under an old house. A man coming forward from the shore has just passed through the archway. Boat at side of road in foreground.

15. Study of pigs.

Delacroix, Ferdinand-Victor-Eugène. French. Born at Charenton 1798; died in Paris 1863. Pupil of Guérin.

16. Wounded lioness drinking.

17. Tiger. Lying at the foot of a hill. Head to right, facing front.

Detaille, Jean-Baptist-Édouard. Born in Paris 1848. Pupil of Meissonier.

18. Mounted officer. At rest, facing right, inclined to front. Beyond, on the left, batteries of artillery on the march. On the right, other troops at rest. In the distance on a hill, seen over the marching artillery, and watching their movements, is a third body of troops. See also 122.

Diaz de la Peña, Narciso-Virgilio. Born in Bordeaux, 1802, of Spanish parents; died at Menton, 1876. Pupil of Sigalon.

19. Three little girls under a tree. One, seated, holds a young puppy in her lap, while the old dog, standing in front, looks up at her.

20. Landscape with a central group of twelve or more small figures, all seated or reclining on the ground, except one or two.

Domingo, J. Born in Spain. Pupil of Meissonier in Paris.

21. Lazy Spain. Man and two donkeys in a court yard. Dated 1878.

22. A courtier. The principal figure, hat in hand, comes forward, inclining to the right. Behind him at the left is a flight of four steps leading up to a door through which is seen a man seated at a table, smoking a short pipe. Bending over him is another man with a pitcher.

Dupré, Jules. French. Born in Nantes, 1812; died at L'Isle Adam, Seine-et-Oise, 1889.

23. Marine. An expanse of sea with four sails, ranging in a line almost straight from near the foreground on the left of the middle to the horizon at the right.

24. Marine. Similar in motive to 23, but smaller. Three sails in view—one near the foreground to the left, one in the middle distance, and the third a black speck on the horizon.

25. On the road. The road runs from the foreground through a cut over a hill or ridge. A team of draught horses drawing a heavily loaded wagon is about passing over the summit. Beyond nothing is visible but sky and sea in the distance.

26. Landscape. Flat country. Pool in right foreground in front of clump of large trees. Grassy road running back from left foreground with house on its left in middle distance. Woman in road near house. See also 137.

Fortuny y Carbo, Mariano. Spanish. Born in Reus, about fifty miles from Barcelona, 1838; died in Rome, 1874. Pupil of Palau, of Claudio Lorenzalez and of the Barcelona Academy. Worked chiefly in Rome and Paris.

27. Small figure of a man. Face in profile, looking intently left. Buff coat, red sleeves, knee breeches and red hose. Sword by side. Hat in left hand, which rests on hip.

Fromentin, Eugène. French. Born at La Rochelle, France, 1820; died near La Rochelle, 1876. Pupil of Cabat. Made studies in Algiers, 1846-48 and 1852-53.

28. Women of the "Ouled-Nayls," Sahara. See also 72.

Hebert, Antoine Auguste-Ernest. French. Born in Grenoble 1817. Pupil of David d'Angers and Paul Delaroche.

29. On guard. Near the entrance to a cave lies a man (probably a bandit) asleep. In front of the sleeper stands a woman with a gun.

Knaus, Ludwig. Berlin. German. Born in Wiesbaden, 1829. Studied in Düsseldorf Academy, under Sohn and Schadow, 1846 1852; afterwards in Paris and Italy. The foremost genre painter of Germany.

30. The potato harvest. Dated 1889.

Millet, Jean-François. French. Born at Gruchy, near Cherbourg, 1814; died at Barbizon, 1875. Pupil of Delaroche.

31. Bringing home the new-born calf. Dated 1873.

32. Woman feeding chickens.

Rousseau, Pierre-Étienne-Théodore. French. Born in Paris, 1812; died at Barbizon, 1867. Pupil of Rémond.

33. Spring. A clearing by the edge of a lake or the bend of a river. Rocky ground covered with underbrush. Small figure of a peasant woman leading a cow in middle distance, coming forward on footpath.

34. Landscape. Small, swampy stream, spreading over foreground, but rapidly narrowing as it extends back through the middle of the view. Woman on right bank at end of rustic bridge. On left, in middle distance, a microscopic group of cattle. One tall tree seen over the bridge, with a clump of smaller ones extending to the right of the canvas.

Schreyer, Adolf. German. Born in Frankfort-on-the-Main, 1828. Pupil of Städel Institute. Lived in Paris several years; but in 1870 settled at Kronberg, near Frankfort. Died 1895?

35. A man riding through a waste of snow. See also 97.

Troyon, Constant. French landscape and animal painter, 1810-1865. Born in Sèvres; died in Paris. Pupil of Riocreux and Poupart. Influenced by Roqueplan to study nature.

36. Returning from Market. Woman and child on mule, a flock of sheep pushing forward on both sides. Boy on foot, behind, in the middle of the flock. A man on horse in the rear. Strong effect of light from a low sun.

37. Pasture in Normandy. Cattle and sheep in front of a line of seven or eight large trees of fantastic outlines—apparently neglected remains of a park or garden in which trees were once subjected to ornamental pruning. Dated 1852.

38. Small landscape. A line of tall trees running from middle foreground back toward the right. Foliage thin on lower limbs. Farther back and farther to right is a clump of flourishing large trees, near which is a woman with two cows. Stamped "*Vente Troyon.*"

39. Unfinished study of sheep. See also 119.

Van Marcke, Émile. French landscape and animal painter. Pupil of Troyon. Born in Sèvres, 1827; died 1891.

40. Study of a cow. Body almost in profile, with head to right, inclined front. Color red, with belly, hind legs and one fore-foot white. Tied to a post with a short rope.

41. The Tête-a-tête. Two cows lying down. Rear view. The heads, however, are turned to face each other. See also 84, 320.

Bonnat, Léon. Paris. Born in Bayone, 1833.

42. Portrait of Henry Field. *Presented by Marshall Field.*

PAINTINGS.

FROM THE PRIVATE COLLECTION OF THE LATE ALBERT A. MUNGER, CHICAGO.

(DIED AUG. 26, 1898)

In oil colors unless otherwise marked.

Rooms 40 and 41.

Vibert, Jehan-Georges. French. Born in Paris, 1840. Pupil of Picot and Barrias.

70. The Trial of Pierrot. Water color.

Girardet, Édouard-Henri. Born in Neufchâtel, 1819; died in Versailles, 1880. Son and pupil of Samuel Girardet, engraver.

71. An alarming new arrival in the village.

Fromentin, Eugène.

72. The Combat. (See also 28.)

Zimmermann, Ernst—Munich. German. Born in Munich, 1852. Son and pupil of Reinhard S. Zimmermann, and afterwards a student in the Royal Academy of Munich, under Strähuber, Anschütz and Wilhelm Diez.

73. Needlessly Anxious.

Hagborg, August—Paris. Born in Gothenburg, Sweden, 1852. Studied in Royal Academy, Stockholm, and with Palmaroli, in Paris.

74. The Return of the Fishing Fleet.

Makovski, Constantin Egorovitch. Russian.

75. Alexandrovna.

Michetti, Francesco Paolo—Francavilla a Mare, near Chieti, Italy. Born in Chieti about 1852. Pupil at first of Eduardo Dalbono, in Naples; afterwards studied in Paris.

76. Springtime and Love. Dated '78.

Frappa, José—Paris. Born at Saint-Étienne, France. Pupil of Pils and P. C. Compte.

77. Preparing the Sermon.

Delort, Charles-Édouard—Paris. Born in Nimes, 1814. Pupil of Gleyre and Gérôme.

78. The Admiral in Port.

Jacquet, Jean-Gustave—Paris. Born in Paris, 1846. Pupil of Bouguereau.

79. The Queen of the Camp. Dated 1884.

Gérôme, Jean-Léon—Paris.

80. The grief of the Pasha.

Meyer, Johann Georg ("Meyer von Bremen"). German. Born in Bremen, 1813. Studied in the Düsseldorf Academy under Karl Sohn and Schadow. Settled in Berlin, 1852; died 1887.

81. Coming from Market. Dated 1865.

Faed, John—London. Born in Kircudbrightshire, Scotland, 1820.

82. The Young Duchess. Dated '70.

Achenbach, Andreas—Düsseldorf, Germany. Born in Cassel, 1815. Pupil of Schirmer, at the Academy in Düsseldorf.

83. Storm at Scheveningen. Dated 1882.

Marcke, Émile van. French. Born in Sèvres, 1827. Pupil of Troyon. Died 1891.

84. Cattle in the meadow lands. See also 40.

Charlemont, Hugo—Vienna. Born in Znaim, Moravia. Pupil of Lichtenfels in the Vienna Academy, and later of his brother Eduard and Makart.

85. The Royal Library. -Dated 1883.

Munkacsy, Mihály (properly called Michael Lieb)—Paris. Born in Munkács, Hungary, 1846. Studied first under a portrait painter in Gyula; then in the Vienna Academy; then in Munich, under Franz Adam. Removed to Düsseldorf in 1867. Finally settled in Paris in 1872.

86. The wrestler's challenge.

Ziem, Félix, Paris. Born in Beaune, France, 1821. Pupil of art school at Dijon.

87. Evening in Marseilles.

Scheveninger, C.

88. The secret. Painted in Vienna.

Stevens, Alfred—Paris. Born in Brussels, 1825. Pupil of Navez in Brussels and Roqueplan in Paris.

89. At the Railway Station.

Walhberg, Alfred—Paris. Swedish landscape painter. Born in Stockholm 1834. Pupil of Düsseldorf Academy and, in Paris, of Corot and Daubigny.

90. Bright moonlight in Sweden.

Clays, Paul-Jean—Brussels. Belgian marine painter. Born in Bruges 1819. Pupil of Gudin, in Paris.

91. A summer day in Holland waters.

Dupré, Julien—Paris. French landscape and genre painter. Born in Paris 1851. Pupil of Pils, Lehmann and Laugée.

92. In the harvest field. Dated 1887.

Breton, Jules. See No. 1 and the following:

93. By the Sea. Dated "Douarnenez 1865."

Makart, Hans. German history painter, Viennese School. Born in Salzburg 1840; died in Vienna 1884. Studied first in the Vienna Academy, afterwards in the Munich Academy under Piloty. Visited London, Paris and Italy. Settled in Vienna 1869 on the invitaton of the Emperor, who caused a sumptuous studio to be prepared for him. One of the most successful artists of modern times in large compositions.

94. Treasures of the sea. Decorative panel with gold background.

Neuville, Alphonse de. French battle painter. Born in Saint-Omer, Pas-de-Calais, France, 1835; died in Paris 1885.

95. The Piece in Danger. Cavalry charge on battery of field artillery. Dated 1883.

McEwen, Walter—Paris. American genre painter. Born in Chicago.

96. The Judgment of Paris. Modern Dutch interior, with four figures.

Schreyer, Adolf—See 35 and the following:

97. Fleeing from the Flames. In the foreground a group of terrified horses rushing forward in confusion. A burning barn in middle distance.

Coroenne, Henri. French painter, born in Valenciennes. Pupil of Abel de Pujol and Picot.

98. The Salutation. Dated 1875.

Mali, Christian Friedrich — Munich. Landscape and animal painter. Born in Broekhuizen, Holland, 1832. Studied in Munich, Düsseldorf and Paris.

99. Sheep.

Isabey, Eugène-Louis Gabriel. French landscape and marine painter. Born in Paris, 1804; died at Lagny, Seine-et-Marne, 1886. Son and pupil of Jean-Baptiste Isabey, miniature

painter. In 1830 he accompanied the French expedition to Algiers as royal marine painter.

100. The Tempest.

Max, Gabriel—Munich. German history and genre painter. Born in Prague, 1840. Son of the sculptor, Joseph Max. Pupil of Engerth in the Prague Academy, 1854-58; then for three years of Blaas, in the Vienna Academy, and finally, of Piloty in Munich.

101. First Sorrow.

Meissonier, Jean-Louis-Ernest. French history and genre painter. Born in Lyons, 1815; died in Paris 1891. Went to Paris in 1830. Pupil of Léon Cogniet for four months, but mainly developed by study of the old masters, especially the Dutch. He first became known as an illustrator of books, but soon began the series of masterpieces on a small scale which, by wonderful finish, marked character, and peculiar individuality, have made his name famous in every part of the civilized world.

102. The Vidette.

Verboeckhoven, Eugène Josef. Belgian animal and landscape painter. Born in Warneton, in West Flanders, 1799; died in Brussels, 1881. Son and pupil of the sculptor Barthélemy Verboeckhoven.

103. On the Hillside. Sheep. Dated 1880.

Piot, Normande,

104. Love's Messenger.

Semenowsky, E. Eisman.

105. Fair Rosamond, Dated Paris, 1883.

Bargue, Charles. French genre painter. Born in Paris; died there in 1883. Pupil of Gérôme.

106. The Prayer to Allah.

Beranger, Émile-Jean-Baptiste-Antoine. French genre painter. Born in Sèvres, 1814. First employed in decorating porcelain.

107. The Fair Orange-Seller.

Vely, Anatole. French history and genre painter. Born in Ronsoy, Somme, 1838; died in Paris, 1882. Pupil of Valenciennes Academy, and, in Paris, of Signol and École des Beaux-Arts.

108. Between Love and Riches.

Jacque, Charles-Émile. French animal and landscape painter, engraver and etcher. Born in Paris, 1813; died in 1893.

109. Feeding Time.

Bonheur, Marie-Rosa—Château de By, Thomery, Seine-et-Marne, France. French animal painter. Born in Bordeaux, 1822. Daughter and pupil of Raymond Bonheur.

110. Cattle at rest. Signed Rosa Bonheur, 1885.

Koekkoek, Barend Cornelis. Dutch landscape painter. Born in Middelbourg, 1803; died in Clèves, 1862. Son and pupil of J. H. Koekkoek.

111. A gathering Storm in Flanders. Dated 1852.

Fabbi, A.

112. The Chant.

Detti, Cesare—Paris. Born in Rome. Pupil of Academy of San Luca, Rome.

113. The Fortune-Teller. Dated Paris, '84.

Gudin, Jean-Antoine-Théodore. French marine painter. Born in Paris, 1802; died in Boulogne-sur-Seine, 1880. Pupil of Girodet-Trioson, but soon abandoned his style.

114. French fishing boats.

Merle, Hugues. French genre painter. Born at St. Marcelin, Isère, France; died in Paris, 1881. Pupil of Léon Cogniet.

130. Napoléon at Grenoble.

Robert, Léopold-Louis. Born at La Chaux-de-Fonds, Neufchâtel, Switzerland, 1794; died in Venice, 1835. Pupil of David, in Paris.

131. Italian peasants resting. Dated 1829.

Signorini, Giuseppe.

132. The Appointment. Water color.

THE A. A. MUNGER COLLECTION.

BEQUEST OF ALBERT A. MUNGER, 1898.

As the present edition of the Catalogue goes to press, it becomes known that Mr. Albert A. Munger, who died at Mackinac, August 26, 1898, has bequeathed to the Art Institute his whole collection of paintings, including the sixty-three pictures catalogued on the preceding pages, Nos. 70-132, and a few pictures still at his residence.

The collection contains very important examples of some of the most notable of modern painters, such as Meissonier, Bouguereau, Gérôme, Munkacsy, Michetti and Troyon, and is especially valuable because of its comprehensiveness. It has but one example of each master, and represents not only the French and German schools, but also the Belgian, Italian, Austrian, English and Swedish.

The conditions of the bequest require only that the paintings shall be kept together as far as practicable, and be called the "A. A. Munger Collection." This is one of the most important gifts ever made to the Art Institute, and the Trustees take this opportunity to express their appreciation not only of the immediate benefaction, but of the loan of most of the collection for the last seven years, and of the uniform courtesy of Mr. Munger in every matter relating to the exhibition of the pictures.

PAINTINGS.

LENT BY CHARLES H. WACKER.

Schreyer, Adolph. See note preceding 35.
136. The load of hay. See also 35, 97 and 415.
137. Arab horseman.

Bouguereau, William-Adolphe. See note preceding 124.
138. Figure of a child. See also 124.

Diaz de la Pena, Narciso-Virgilio. See note preceding 19.
139. Cupid. See also 19, 20, 383.
140. Landscape.

Lambert, Louis Eugène. French. Born 1825.
141. Cats.

Ream, Cadurcis P. Chicago.
142. Fruit.

Gibson, William Hamilton. American. 1850-1896.
143. Landscape. Water color.

Israels, Josef. Dutch. Born 1824.
144. Interior with woman sewing.

Grützner, Eduard. Munich Academy. Born 1846.
145. Card players.

Velten, W. Munich.
146, Horse-Market.

Chevilliard, V. French, contemporary.
147. A difficult passage.

Verboeckhoven, Engène Joseph. Belgian. 1799-1881. See note preceding 103.
148. Sheep. See also 103, 257, 422.

Schödl, Max. Contemporary.
149. The clock.

OIL PAINTINGS.

BY OLD AND MODERN MASTERS.

In the case of works lent to the collection the Art Institute is not responsible for authenticity. They are catalogued under the names given to them by the contributors.

Thirteen of the most important pictures in this room were purchased in June, 1890, from the famous Demidoff Collection in Florence.

The founder of the Florentine branch of the family of Demidoff was Count Nikolai Demidoff, a learned and rich Russian noble, noted for benevolence. He was born near St. Petersburg in 1774, and died in Florence in 1828.

His son, Anatoli Demidoff, inherited his tastes and was distinguished as a patron of science, literature and art. His munificence as a patron of art gave him European celebrity, and the palace of San Donato, the family seat in Florence, became a treasure house of art.

From him the collection, the title, and the palace of San Donato descended to his nephew, the late Prince Paul Demidoff, who added greatly to the collection, but in 1880 sold the palace and the greater part of the collection and removed to Pratolino, the ancient seat of the Medici family, six miles from Florence. At this time the San Donato catalogue, often quoted in the following pages, was published. Some of the pictures now in the Art Institute are described in this catalogue, but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue, and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a beautiful gallery at Pratolino, and the works now exhibited remained in this gallery until they were purchased for the Art Institute, in June, 1890, from the surviving Princess Demidoff, who was formerly the Princess Lise Troubetzkoi.

Autotypes of these pictures, made by Braun, of Paris, may be bought at the Art Institute.

Ostade, Adriaan van. Born in Haarlem 1610. Buried there in 1685. Pupil of Frans Hals and fellow student of Brouwer. His professional life was spent in his native town. His favorite subjects were interiors with peasants dancing, smoking or playing cards, and village fairs and merrymakings. About four hundred of his oil paintings have been preserved and many water colors, drawings and etchings. The picture described below is one of his most important works.

150. The Jubilee. On canvas, h. 19½ in., w. 16½ in. Description from Smith's Catalogue Raisonné, Vol. I., p. 145: "The interior of a room, with numerous assemblage of peasantry, among whom, and in the middle, are a man and a woman dancing (the former without shoes) to the music of a violin played by a man mounted on a bench; on the right side and front are a boy playing with a dog, and a girl with a doll; a variety of incidents corresponding with the festive meeting is depicted throughout the company. An open door at the end of the apartment affords a view of the distant landscape. Signed and dated 1675. This capital picture is remarkable for its powerful coloring and effect; and although it was painted in the sixty-fifth year of the artist's age, yet the same careful finishing pervades every part as any of his earlier works possess."

Collection of M. de Colonne; Edward Coxe, 1807; John Dent, 1827; Richard Foster. Purchased for the Art Institute from the Demidoff Collection. See also 184.

Velde, Adrian van de. Born in Amsterdam 1635 or 1636; buried there 1672. Dutch painter of landscapes, cattle-pieces, figures and historical subjects. Pupil of his father, Willem van de Velde, the elder, and, later, of Jan Wijnants, and perhaps of Wouvermans. Worked in Amsterdam. He was often employed to paint figures in the landscapes of Ruisdael, Hobbema, Wijnants and others.

151. Landscape with figures and cattle. Signed "A. V. Velde, F 1664." On canvas. h. 27¼ in., w. 31½ in.
Description from San Donato Catalogue, 1880: "PASTURE—In the foreground, on a bank of a river which loses itself in the distance after having passed under a Roman viaduct, a shepherd and shepherdess chat and guard a herd composed of a horse and some cows and goats. . . . Beyond the river a steep path with mossy ruins towering above, leads to the viaduct. The mountains in profile against the beautiful Italian sky, gilded by the rays of the setting sun, form a picturesque landscape. This canvas . . . contains all the qualities which distinguish the master, happy composition, warm, vigorous and brilliant color, painted delicately and freely . . . ."
Collection Van Loon and Demidoff Collection. *Gift of Sidney A. Kent, 1894.* See also 189.

Nooms, Reynier, called Zeeman. Dutch. Born towards 1623 in Amsterdam; died about 1668. Worked in Amsterdam, Berlin and Paris. Published etchings in Amsterdam, also in Paris about 1650-55. He made many sea voyages, and, according to Nicolaï, was originally a common sailor. Among his important pictures are "sea fight near Leghorn," in the Amsterdam Museum, and "Seashore with Boats," in the Berlin Museum. The painting described below was purchased as one of his works, but it is signed **W. Van der Velde,** F 1659.

152. Coast scene. On canvas, h. 22⅛ in., w. 19 in.
Description: "A low shore, a smooth sea, and a group of fishing boats setting sail. In the immediate foreground are five figures. Three are securing a boat. On the right a man with a red cap is carrying a loaded basket, and another stands in the water holding a net. On the principal boat several sailors are at work, while to the left are numerous boats with colored sails, picturesquely patched, carrying people and merchandise. In the distance, boats in full sail. Cumulus clouds of delicate gray tone cover most of the sky."
From the Demidoff Collection. *Gift of Byron L. Smith, 1890.*

Steen, Jan Havicksz. Dutch painter of social life. Born in Leyden about 1626, and buried there in 1679. Pupil of Nic. Knupfer and of his father-in-law, Jan van Goyen. Worked in Leyden, from 1649 54 at The Hague, and from 1661-1669 at Haarlem, where he was influenced by Frans Hals and A. van Ostade. More than 500 of his pictures have been preserved, the greater part in English private collections; but the State Museum at Amsterdam has seventeen, and there are many in the Hermitage at St. Petersburg and other public galleries.

153. The family concert. On canvas, h. 37 in., w. 41 in. Description from San Donato Catalogue, 1880: "The concert takes place in a parlor lighted on the left by a window hung with red curtains, one sash of which left open discloses a windmill attached to a dwelling. The principal group is composed of Jan Steen; his wife and child, and his brother-in-law performing on a musical instrument. On the left, Steen, seated on a bench near the window, rests his elbow upon a table, and strikes with so much vigor the chords of his guitar that his young wife has to recall him to the time. Placed in the center of the composition, and wearing a blue satin dress, she sings, following the score with extreme attention. Her brother, seated at the right, plays the clarionet, and the little son of the master, who has possessed himself of a long clay pipe, avails himself of it to scrape the strings of a bass-viol set against a chair before the table. In the background a young man tunes a violin, and the sister in-law of Steen converses with the landscape painter, Van Goyen, his father in-law. An attendant descends a staircase on the right, bringing refreshments. The table is covered with a rich Smyrna cloth, upon which lies the music, one sheet bearing the signature of the painter and the date 1666. Upon the wall is hung among musical instruments one of the most celebrated pictures of Rubens: "The Lion Hunt," now in the Pinakothek, Munich. Engraved in *L'Art* by H. Lefort. Collection of Sir Charles Bagot, Baronet.

From the Demidoff collection. *Gift of T. B. Blackstone, 1891.*

Ruisdael, Jacob van. Dutch landscape painter; generally considered the greatest. Born in Haarlem, 1628 or 1629; died there 1682. Probably pupil of his uncle, Salomon van Ruysdael, and, perhaps, of Cornelis Vroom. He was, doubtless, associated with the painters Nicholas Berghem, Adriaan van de Velde and Hobbema. Worked in Haarlem, and from 1657 to 1681 in Amsterdam.

154. The castle. On canvas, h. 28 in., w. 22 in.
Description from the San Donato Catalogue, 1880: "THE CASTLE—In the middle distance rises a château surrounded by a thicket and full-grown forest. The waters of a brook, hemmed in by rocks covered with verdure, sweep round this château, and in the foreground fall in cascades upon the trunk of a tree fallen into the torrent. Some felled trees are seen on the right bank; distance mountainous. Engraved by Leopold Flameng. Signed in monogram upon the face of a rock. . . . Collection of Lady Stuart."
From the Demidoff collection.

155. A wooded landscape. On canvas, h. 38½ in., w. 49 in.
Description: From the foreground on the right a rocky road runs up a steep hill to the middle distance on the left, where the view is cut off by dense foliage. Just beginning the ascent is a hunter's attendant on foot, followed by two greyhounds and carrying four hooded falcons on a portable perch. A short distance in advance is the hunter himself, riding away on a branch of the road leading into a distant valley on the right. He is followed by two greyhounds and preceded by others, and he carries a falcon on his wrist. Higher up on the main road is a well at which two men are watering a packhorse. Still further up two other men with a dog are laboriously ascending. *Lent by Mrs. P. C. Hanford.*

Mieris, Willem van. Dutch painter of social life and portraits. Born in Leyden, 1662; died there 1747. Son and pupil of Franz van Mieris, the elder. Worked in Leyden.

156. The happy mother. On canvas, h. 22½ in., w. 19 in.
Description: A genre picture in which the finish of detail is

carried to the last degree. In a high room with flat timbered ceiling, tiled floor and a window to the left, sits a substantial mother clad in brown dress open at the breast, blue apron, white cap and kerchief, offering something in a spoon held in the right hand to a reluctant child of a year or two old, who is supported in her lap by her left hand. At the right hand of the mother a boy of ten or twelve holds a dish and watches the child. A little brown and white King Charles spaniel, sitting at her feet, lifts up one paw and turns back his head, also to observe the child. A cradle, with pillow and blankets thrown over it, occupies a prominent central position. The right foreground is occupied by a table covered by a white cloth over a green spread, upon which are an earthen jug, a loaf of brown bread and other objects. In the background, beyond the table, a man is seated smoking his pipe. A bed occupies a curtained recess in the background.

From the Demidoff collection. *Gift of Edson Keith, 1890.*

Flemish Master, about 1525.

157. Portrait of a man. On wood, h. 17¼ in., w. 12¼ in. Description from the de Beurnonville Catalogue: — "PORTRAIT OF A MAN.—A half-length, three-quarters view, turned to the left; dark chestnut hair cut straight above the eyebrows and falling over the ears. A brown felt hat with a broad, raised rim. A gown in small folds and a red cloak ornamented with black velvet. A small flower in the right hand; the left hand is close to the lower edge of the picture; plain green background. This portrait has been attributed by some connoisseurs to Albert Dürer, of whom it is worthy in all respects. Gallery Sciarra."

From the collection of the Baron de Beurnonville, sold in Paris, May, 1881. Afterwards in the collection of M. E. May, sold in Paris, June, 1890. Purchased from the latter collection for the Art Institute.

Teniers, David, the Younger. Flemish painter of social and rustic life, portraits, landscapes and historical subjects. Born in Antwerp, 1610; died in Brussels, 1690. Son and pupil of

David Teniers, the elder, whom he surpassed as an artist. Formed also under the influence of Brouwer and Rubens, son-in-law of Jan Brueghel. He was a painter to the Governor, Archduke Leopold William, and found generous patrons in Queen Christina, of Sweden, and Philip IV, of Spain. The Madrid Gallery is still rich in the works of Teniers, acquired by Philip IV. In 1650 he left Antwerp and went to Brussels, where he lived until his death, in 1690. Smith's Catalogue enumerates nearly seven hundred pictures by his hand. Among them are several entitled "The Guard Room," variations upon the theme of the present picture.

158. The guard house. On canvas, h. 28½ in., w. 21¼ in.
Description: The foreground, strongly lighted, is nearly covered with a medley of armor, colors, drums, and other properties of a military company. On the left a youth is entering with a cloak on his arm. In the background, men seated playing cards, and others standing—all in dim light.
From the Demidoff collection. See also 185, 186.

Rembrandt, Harmenszoon van Rijn, the greatest painter and etcher of the Dutch school. Born in Leyden, July 15, 1606; buried in Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, in Leyden, and, in 1623, of Pieter Lastman, in Amsterdam. Lived in Leyden until the end of 1631; afterwards in Amsterdam, where his early work was influenced by Thomas de Keyser. In spite of discouraging financial reverses Rembrandt worked steadily for about forty years, and the productiveness of his work is shown by the extraordinarily large number of examples that have come down to our time with values still increasing. Smith's Catalogue Raisonné (1836) describes 614 of his paintings, and his extant drawings and etchings are much more numerous.

159. Portrait of a girl. On canvas, h. 41½ in., w. 34½ in.
This picture has sometimes been called "The Child of the State," for reasons explained in the following description from the San Donato Catalogue, March, 1880; "YOUNG GIRL. —At a window appears a young girl wearing the picturesque

costume of the orphans of North Holland. Seen full front, both hands resting on the sill, she turns her eyes to the left as if looking at somebody. . . . Her collar, close at the neck, is relieved by a coral necklace of two strings of beads. Her costume is composed of a dress of fustian, of which the waist is confined at the opening by lacings of red cord, and an apron. The chest is protected by a plastron of red stuff, and the sleeves of the same color reach to the fore-arm. These signs indicate that this young woman is assisted by the Asylum, and placed under the guardianship of everybody. The rays of the warm sunlight strike . . . a part of the head and the left hand. . . . Signed in full and dated 1645. . . . Engraved by F. L. Geyser, Collection of Gueffier; Collection of Robit; Collection of George Hibbert. Smith, Catalogue Raisonné, Vol. VII, page 170, No. 532." From the Demidoff Collection. *Gift of Martin A. Ryerson, 1894.*

160. The Accountant. On canvas, h. 50½ in., w. 34⅛ in. Description: A half length figure behind a desk which extends across the entire canvas in the immediate foreground. Left hand resting on an open account book; right on the desk, holding a pen. Three-quarter face turned to right; keen expression of expectancy. Rich red robe and hat on black back-ground. The left side of the figure is lighted almost down to the waist. The remainder of the picture is in shadow. From the collection of Sir Joshua Reynolds. *Lent by Mrs. P. C. Hanford.*

Hals, Frans. Dutch painter of portraits and genre pictures, ranked among the greatest portrait painters of the XVII century second only to Rembrandt, and Velasquez. Born probably in Antwerp, about 1581. Pupil of Carel van Mander. Contemporary and rival of Van Dyck, although very different in style. His professional life, from 1604 until his death in 1666, was passed in Haarlem, and his most important works are in the museum of that city. He is well represented, however, in many other European galleries.

161. Portrait of the artist's son, Harman Hals. On canvas, h 33⅝ in., w. 26 in.
Description from the San Donato catalogue, 1880. "Half-length, seen in three-quarters view, and following with his eyes the spectator. The head, adorned with abundant curls of a strong, brown color, is covered with a black, soft hat easily placed on the back of the head. His upper lip is concealed by a mustache, fine and silky. The collar turned down, doublet black, cloak of the same color. The left hand, gloved, is supported upon the hilt of a sword, the right hand rests upon the hip. A superb portrait, which relieves itself upon the gray background of the studio, where may be discovered a palette hung upon the wall. The canvas, which is signed in monogram, bears the inscription ÆTA. 32, 1644."
From the Demidoff collection. *Gift of Charles L. Hutchinson, 1894.*

Rubens, Petrus Paulus. Head of the Flemish school of the XVII century, and the greatest historical painter north of the Alps. Born in Siegen, 1577; died in Antwerp, 1640. Pupil of Tobias Verhæght, Adam Van Noort and Otto van Veen (Vænius) in Antwerp, 1594-1598. From 1600-1608 he traveled and worked in Italy; afterwards in Antwerp, whence he made journeys to Paris, London, Holland and Madrid. His pictures are said to number 2,253, including many of great size and elaboration. They are found in large numbers in the principal museums of Europe.

162. Portrait of Marquis Spinola. On canvas, h. 29⅞ in., w. 23¾ in.
Description from the San Donata catalogue, 1880: "PORTRAIT OF SPINOLA.—A bust, three-quarters view, turned to the left, bare-headed, with thick, gray hair, curled mustache and a tuft on chin. A broad plaited ruff flattened under the neck of the steel cuirass, relieved with ornaments of gold. Upon the breast is the collar of the Order of the Golden Fleece. A table at the left supports his helmet. A head full of acuteness, sagacity and energy. The master has literally reflected com-

pletely the soul of his model. Rubens was never willing to separate himself from this magnificent portrait which he had painted during a stay at Genoa. This work, of so grand a character, was kept at Antwerp in his private collection. It figured under No. 98 of the inventory made after the death of the illustrious artist. Smith Catalogue Raisonné, Vol. II, P. 31." From the Demidoff collection.

Terburg, Gerard—properly Gerard ter Borch. Dutch painter of portraits and social life. Born in Zwolle, 1617; died in Deventer, 1681. Pupil of his father, Gerard ter Borch, the Elder, and of Pieter Molijn in Haarlem (1632-1635), where he was influenced by Franz Hals. His early success was in painting miniature portraits. He visited the courts of France, England and Spain, and was knighted by Philip IV. About 1648 he painted "The Peace of Münster," now in the National Gallery, London. An old copy of this picture is in the State Museum at Amsterdam. After 1655 ter Borch lived in Deventer and became Burgomaster of that city.

163. The guitar lesson. On canvas, h. 26 in., w. 21 in.
Description from Smith's Catalogue Raisonné, Vol. IV, P. 124: "THE LESSON ON THE GUITAR.—A lady elegantly dressed in a red velvet *neglige* bordered with ermine, and a white satin petticoat embroidered with gold, seated at a table which is covered with a green carpet, playing on a guitar, and accompanying the music with her voice, while her master stands on the other side of the table beating time with his hand; some music books and a violoncello are upon the table, and a beautiful spaniel lies asleep on a chair in front of the room. . . On canvas, 2 ft., 2½ in., by 1 ft. 9 in. Collection of Chev. Verhulst, Brussels, 1779; Prince Galitzin, Paris, 1825; John Fairlie, Esq., 1830. . . . A duplicate of the preceding picture, engraved by Lewis, is in the collection of Henry Philip Hope, Esq."
From the Demidoff collection. *Gift of Charles T. Yerkes, 1891.* See also 342.

Hobbema, Meindert. Dutch landscape painter. Born in Amsterdam, 1838; died there 1709. Pupil of Jacob van Ruisdael, with whom he is ranked. The figures in his landscapes were generally painted by Adriaan van de Velde or Lingelbach. The present picture is one of the largest and most important of his works. Others are in the public museums of Amsterdam, Antwerp, London, Paris and other cities.

164. The watermill. On canvas, h. 35 in., w. 43¾ in.
In this picture the greater part of the foreground is occupied by water, into which, upon the right, pours a thin sheet of water from a sluiceway in front of a mill. Three ducks swim upon the pool. Under the sluiceway two waterwheels are seen. The large red roof of the low mill is relieved against a thick wood on its left and a row of trees on its right. To the left of centre in the foreground is a large group of half a dozen or more trees, and still farther to the left a road, entirely open, winding off into the distance. Upon this road walk in the foreground a man with a red coat and a pole over his shoulder, and in the middle distance a man and a woman. The sky is blue, with cumulus clouds, the landscape sunlit here and there. A woman at the door of the mill, two slender trees in front of it, a kind of wharf along the mill pond, and some distant buildings half hidden by trees in the left distance, complete the description of the picture. Other pictures of this mill, differing in the point of view, were painted by Hobbema.
From the Demidoff collection. See also 199.

Neer, Aert van der. Dutch landscape painter. Born in Amsterdam and lived there. His pictures were not appreciated during his life, and he died in poverty in his native city, 1677.

165. River view by moonlight. On canvas, h. 25½ in., w. 33¾ in.
In the foreground there are nets stretched on stakes and fishermen in a boat. Neither bank of the river is visible there. Beyond, sloops are coming in and going out, and some are moored at landings on the banks.

Backhuijsen, Ludolf. Dutch marine painter and calligraphist. Born in Emden, 1631; died in Amsterdam 1708. Pupil of Allart van Everdingen and Hendrick Dubbels Lived in Amsterdam after 1660.

166. Marine. On canvas, h. 19¼ in., w. 24 in.
A squadron of warships under easy sail, all flying the tri-color flag, red, white and blue. Smooth sea. No land in sight. *Gift of R. Hall McCormick, 1895.*

Saftleven, Herman (III). Dutch landscape painter. Born in Rotterdam about 1610; lived in Utrecht after 1633; died there in 1685. Son and pupil of Herman Saftleven II. His favorite subjects were views on the Rhine and Moselle rivers.

167. River view. Cattle and woodchoppers in foreground. On the extreme left a swiftly flowing river washes a high rocky shore on which is a cascade. Large boats well manned are pushing out into the stream from inlets on the right bank. Beyond, the river's course is shown, almost in a bird's eye view, winding through meadows to the extreme distance. Canvas, h. 43½ in., w. 52¾ in. *Lent by Martin A. Ryerson.*

Keyser, Thomas de. Dutch portrait painter. Born in Amsterdam 1596 or 1597; died there 1667. Son of the architect, Hendrick de Keyser. Developed under the influence of Aert Pieterz, Cornelis van der Woort and Werner van Valckert. Worked in Amsterdam, where he had great influence on Rembrandt when the latter came there in 1631.

168. A Dutch burgomaster. On canvas, h. 34⅜ in., w. 27½ in. *Lent by Mrs. Wyl von Wymetal.*

Goyen, Jan van. Dutch landscape painter. Born in Leyden, 1596; died at The Hague, 1656. Pupil of Conræt van Schilperoost, and Isaack van Swanenburch, in Leyden, of Willem Gerritsz, at Hoorn, and of Esaias van de Velde. He traveled through France about 1615, and lived from 1631 until his death at the Hague.

169. On the banks of the Meuse. *Lent by Mrs. P. C. Hanford.*

Cuijp, Aalbert. Dutch painter of portraits, landscapes, animals and still life. Born in Dordrecht, 1620; died there 1691. Pupil of his father, Jacob Gerritsz Cuijp. After having traveled he lived at Dordrecht.

170. Cavaliers on a road in Holland. On canvas, h. 42 in., w. 33 in. From the Demidoff collection. *Lent by Mrs. P. C. Hanford.*

Van Dyck, Anthonius (Sir Anthony Van Dyck). Flemish portrait and historical painter. Born in Antwerp, 1599; died in London, 1641. Pupil of Hendrick van Balen and Rubens in Antwerp. Admitted to the Antwerp Guild of Painters in 1618. Made a short visit to London 1620 21. Lived in Italy 1623-1627. Became court painter to Charles I of England, in 1632, and was knighted while in that position. During the last nine years of his life he painted an enormous number of admirable portraits in London. Smith's Catalogue gives a list of more than 950 works by this painter.

171. Portrait of the Princess Helena Leonora de Sievere. On canvas, h. 39⅝ in., w. 32⅜ in.
Description from Smith's Catalogue Raisonné, Vol. III, p. 205: "The countenance, which is of oval form, is seen in a three-quarter view, the hair simply turned up in front; a kerchief of open lacework covers the bosom and shoulders; and the dress consists of black silk. The hands are joined in front. Engraved by Visscher, from a picture then in the collection of Lord Somers." From the Demidoff collection.

Murillo, Bartolemé Estéban. Spanish painter--one of the most popular of the great masters of any school or period. Baptized in Seville, January 1, 1618; died there in 1682. Pupil of Juan de Castillo in Seville. About 1645 he worked for a short time in Madrid under the guidance of Velasquez, studying at the same time the masterpieces of the Italian, Dutch and Flemish schools. With this exception his professional life was passed in Seville. The subject of the following painting was a favorite one with him. He has taken it for many different

pictures, most notably the one preserved in the Louvre. While the treatment of the present picture is materially different, it nevertheless possesses the same charm which has given to the world-wide popularity of its more famous fellow a permanence that is extremely rare in religious art.

172. The Immaculate Conception. On canvas, h. 99½ in., w. 70¼ in.

Description: The Virgin stands on a globe. Above her is a circle of stars. Her finger tips touch before her waist. A mantle crosses her body in front and floats to the right. At her feet are three cherubs on each side. The group on the right holds up a scroll bearing the words: "NON PRO TE SED PRO OMNIBVS HÆC LEX CONSTITVTA EST. Est. 19."

Altamira sale; Cœsvelt collection, 1840; exhibited at British Institution, 1868; Burlington house, 1871. Engraved by Joubert in Cœsvelt Gallery, 1835. *Lent by Mrs. P. C. Hanford.* See also 198.

Holbein, Hans, the Younger. German. Principal master of the Swabian School, and among the greatest portrait painters of the world. Born in Augsburg, 1497; died in London, 1543. Pupil of his father, Hans Holbein, the Elder, at Augsburg. In 1515 he was living in Basle. In 1526 he settled in London, where he became court painter to King Henry VIII, and passed the remainder of his life, except the time spent in Basle, 1528-1531 and 1538.

173. Portrait of an ecclesiastic. "*Aet 74.*" On wood, h. 23½ in., w. 15⅛ in.

Nearly half length, standing, three-quarter face turned left, hands loosely holding a small closed book. A ring on the forefinger of the left hand, and another on the little finger of the right hand. Face shaven, but showing a two or three days' growth of new beard. Costume of black woolen stuff with black silk scarf and narrow collar and cuffs of brown fur. Background of light green. *Lent by Mrs. P. C. Hanford.*

Unknown Artist.

174. Portrait of a gentleman. On wood, h. about 25 in., w. about 19 in.

Description: Bust nearly to waist; three quarters face turned to left. Mustache and small tuft below under lip. Dark hair plainly combed down on forehead. Wide lace collar and elaborately embroidered jacket. Dated "Ao 1632." *Lent by Henry H. Getty.*

Francken, Frans, the Younger (II). Flemish painter of historical and religious pictures. Born in Antwerp, 1581, and lived there until his death in 1642. Pupil of his father, Frans Francken, the Elder (I). Studied also in Italy.

175. Nuptials of Neptune and Amphitrite. On wood, h. 13½ in., w. 19¾ in. Dated and signed "1601, D. J. [The Younger] F. Francken." *Lent by Henry H. Getty.*

Backhuijsen, Hendrik van de Sande. Dutch, 1795-1860.

176. A Pastoral Scene. *Lent by E. R. Van Lennep.*

Brueghel, Jan. Dutch, 1568-1625.

177. The Carriage Stopped. *Lent by Samuel Gans.*

Paolo Veronese—Properly Paolo Caliari. Born in Verona, 1528; died in Venice, 1588. Son of Gabriele Caliari, a sculptor. Pupil of his uncle, Antonio Badile, according to Ridolfi, and of Giovanni Caroto, according to Vasari. He lived and worked mainly in Venice, and his canvases, whether devoted to sacred or profane representations, reproduce the glitter and pomp and gorgeousness of the Venetian life of his time with masterly skill.

179. Adoration of the Magi. On canvas, h. 16¼ in., w. 26½ in. *Lent by A. Schachner.*

School of Paolo Veronese.

180. Music. On canvas, h. 41½ in., w. 38¾ in. The central figure is a lady playing the mandolin. Behind her, on the left,

another lady is seated at an organ. On the right, a gentleman is playing the flute. Down in front, at extreme right, a little cupid sits holding up a music book.
Bought in Rome, 1889.

Old Dutch Painter.

181. Domestic fowls. *Lent by Oscar A. Reum.*

Old Dutch Painter.

182. Dutch town and river view. *Lent by Samuel Gans.*

School of Lucas van Leyden (Lucas Jacobsz). Dutch 1494-1533.

183. Adoration of the Magi. *Lent by R. W. Hamill.*

Ostade, Adriaan van. See note before 150.

184. Man with jug. Half length, three-quarter face turned to right. Jug held by handle and tipped over so that the hinged lid falls open. Right side of face and right hand in full light. High, black felt hat. Reddish brown vest with gray sleeves. Signed on left A. v. Ostade. On wood, h. 9 in., w. 7 in. *Lent by Mrs. P. C. Hanford.* See also 150.

Teniers, David, the Younger. See note before 158.

185 a. Dutch interior. *Lent by Wm. T. Shepherd, Boston.*

185 b. Dutch interior. *Lent by Wm. T. Shepherd, Boston.*

186. Tavern scene. Near the foreground is a group of four peasants with pipes and tobacco around a small table. To the right of the group, a cluster of kitchen utensils, notably a large kettle with bright brass inside showing. In the background on the right six peasants around a table before a chimney. Two of them are playing cards—one seated on a high backed chair made from a barrel by cutting it half way across at the middle, removing the staves above the cut, and lowering the head for a seat. Signed D. Teniers, fec. On canvas, h. 7¼ in., w. 23 in. *Lent by Mrs. P. C. Hanford.* See also 158.

Berchem or **Berghem,** Claes (Nicolaes) Pietersz. Dutch landscape and figure painter. Baptised in Haarlem October 1, 1620; died in Amsterdam 1683. Pupil of his father, Pieter Claesz, of Jan van Goyen (?), Nicolaes Moeyaert, Pieter de Greffer, Jan Wils and J. B. Weenix.

187. Figures and animals in a landscape. Woman washing clothes in a stream. Shepherd with a dog on her left. Goat on right. Russet cow behind. Background of high rocks overgrown with vines and bushes. Hill on left in distance. Signed on the right N. Berchem. On wood, h. 14 in., w. 17¼ in. *Lent by Mrs. P. C. Hanford.*

Slingelandt, Pieter Cornelisz van. Dutch school. Born in Leyden 1640; died there 1691. Pupil of Gerard Dou.

188. The hermit. Represented reading a large book. Seated in front of a mass of rocks crowned with trees, over which is a strip of gray sky relieved by gleams of sunset. In the foreground are red flowers and little boughs delicately drawn. On wood, h. 10½ in., w. 7¾ in. From the collections of the Duke of Hamilton and the Duke of Somerset. *Lent by Mrs. P. C. Hanford.*

Velde, Willem van de Dutch marine painter. Born in Amsterdam, 1633; died in Greenwich, England, 1707. Pupil of his father, Willem van de Velde the Elder, and of Simon de Vlieger. Court painter of England after 1677.

189. "A fleet on anchor ground"—becalmed. Near the foreground a large man-of war with sails set but drooping idly from the yards. The deck is crowded with sailors. Three boats also full of men, are just leaving the ship on the left, and two fishing smacks are seen on the right. Further to the right is another large war vessel, a third on the left, and others in the middle distance. A fine sky with two masses of luminous clouds forms a background, and in the distance on the left, a long line of low, blue hills slopes down to the sea. On canvas, h. 24 in., w. 29½ in. *Lent by Mrs. P. C. Hanford.* See also 151.

Thompson.

190. Portrait of a little boy. On canvas, h. 23¾ in., w. 20 in. From the collection of Sir Joshua Reynolds. *Lent by Mrs. P. C. Hanford.*

NOTE.—For other old masters lent by Mrs. Hanford see 155, 160, 169, 172, 173; and for paintings by modern masters see 334 and list beginning with No. 372.

Ghirlandaio, Domenico (Domenico Bigordi.) Italian, 1483-1561.

191. Behold the Lamb of God. *Lent by Martin A. Ryerson.*

Guardi, Francesco. Venetian, 1712-1793.

192. Square of St. Mark's, Venice. *Lent by Martin A. Ryerson.*

Perugino, (Pietro Vannucci). Italian, 1446-1523. Four panels formerly belonging to the predella of an altar piece.

193. Christ and Mary Magdalene.

194. Christ and the Woman of Samaria.

195. Baptism of Christ by John the Baptist.

196. The Nativity. *Lent by Martin A Ryerson.*

Titian, (Tiziano Vecelli). Italian, 1477 1576.

197. Portrait of Philip II. *Lent by Mrs. P. C. Hanford.*

Murillo, Bartoleme Esteban. Spanish, 1618-1682. See note preceding No. 172.

198. Adoration of the Shepherds. *Lent by John Barton Payne.* See also No. 172.

Hobbema, Meindert.

199. Landscape. A woman mounted and a man on foot stopping at turn of road, with two sheep and two donkeys. Grain fields after harvest beyond. Water mill on the left, half hidden by trees. See also 164. *Lent by R. W. Hamill.*

Sorgh, Hendrik Marterszoom Rokes. Dutch, 1621-1682.

200. Interior with Figures. *Lent by Martin A. Ryerson.* See also No 126.

Mor or Moro van Dashorst, Anthonis (Sir Anthony More). Dutch history and portrait painter. Born in Utrecht about 1512; died about 1576 (in Antwerp?). Pupil of van Schoorel, and afterwards influenced by Titian. Visited Italy in 1550. Employed by Charles V and Philip II of Spain about 1551-1556. Charles V. sent him to London to paint the portrait of Queen Mary, previous to her marriage with Philip II. He remained there some years painting many important portraits. After his return to Spain he incurred the displeasure of the Inquisition and fled to his own country.

201. Portrait of Columbus. Life size, three-quarter length, seated. Black robe with high, white ruff around neck and similar finish on wrists. Glove in right hand, which rests on his thigh. Supposed to have been painted about 1543 or 1545 for Margaret, Regent of the Netherlands, from two miniatures painted from life for the court of Spain. Engraved for Irving's Life of Columbus (revised edition, London, 1850). *Lent by Charles F. Gunther.*

Wouwerman, Pieter. Dutch, c. 1630-1683.

202. Landscape and Figures. *Lent by Adolph Kraus.*

Old English Painter.

203. Portrait of Col. J. Z. Holwell, who suffered in the Black Hole of Calcutta.

204. Portrait of Mrs. J. Z. Holwell. These pictures have never been out of the Holwell family and have always been attributed to Sir Joshua Reynolds. *Lent by Mrs. E. H. F. Holwell.*

Fouquières, Jacques. Born in Antwerp, 1580; died in Paris, 1659.

205. Christ in the Garden. *Lent by Samuel Gans.*

Peele, John Thomas, London. Genre painter. Born in Peterborough, England, 1822; taken to America in his second year. Painted portraits in the chief American cities. Returned to England in 1851.

206. Reception into Paradise. Dated Paris, 1849. *Lent by C. B. Hume.*

LENT BY CYRUS H. McCORMICK. 207-225.

Diaz, de la Peña, Narciso Virgilio. See note preceding 19.

207. Landscape.

208. Figure. See also 19, 20, 139, 140, 383.

Gainsborough, Thomas. English, 1727-1788.

209. Landscape with figures.

Lawrence, Sir Thomas. English, 1769-1830.

210. Cupid.

Old **Crome,** (John Crome). English, 1769 1821.

211. Landscape.

Henner, Jean Jacques. French. Born 1829.

212. Head.

Daubigny, Charles François. French, 1817-1878.

213. Landscape. See also 12, 13, 136, 380, 381.

Jacque, Charles Emile. French, 1813-1893.

214. Sheep. See also 109, 392.

Corot, Jean-Baptiste-Camille. French, 1796-1875.

215. Landscape. See also 8, 9, 10, 115, 378, 379.

Rousseau, Pierre-Etienne Theodore. French.

216. Landscape. See also 33, 34, 414, 1812-1867.

Israels, Josef. Dutch. Born 1824.

217. Children in the Water. See also 144.

Inness, George. American landscape painter. Born in Newburg, N. Y., 1825; died in Scotland, at the Bridge of Allan, 1894. Learned the rudiments of painting in his boyhood in Newark, N. J. When twenty-one years old, passed one month in the

studio of Regis Gignoux, New York. Visited Europe three or four times, and lived in Italy from 1871 to 1875.

218. Rainy Day.

219. Autumn.

220. Sketch in Red. See also 281, 559, 560.

221. A Lonely Pine.

Troyon, Constant. French, 1810-1865.

222. Landscape & Cows. See also 36, 37, 38, 39, 119, 419, 420.

Duprè, Jules. French, 1812-1889.

223. Marine. See also 23, 24, 25, 26, 337, 384.

224. Landscape.

Constable, John. English, 1776-1837.

225. Landscape. See note preceding 11. See also 11.

Chase, William Merritt—New York. Born in Franklin county. Indiana, 1849. Pupil of Wagner and Piloty in Munich.

226. Alice. *Presented by Ernest A. Hamill, 1893.* See also 528, 529.

Dannat, William T.

227. Study of an Aragonese smuggler. *Gift of the artist, 1887.*

228. Still life: pears and tomatoes. Painted in 1882. *Gift of the Opera Festival Association, 1889.*

229. In a sacristy in Aragon. Dated 1886. *Gift of the Opera Festival Association, 1887.* See also 216, 227, 228.

Pearce, Charles Sprague.

230. The Beheading of John the Baptist. Painted in Paris, 1881. See also 221.

Bridgman, Frederic Arthur—Paris. Born in Tuskegee, Alabama, 1847. Pupil of Gérôme.

231. Women in Biskra weaving the burnoose. *Gift of the artist, 1890.*

Harrison, Thomas Alexander—Paris. Born in Philadelphia, 1853. Pupil of École des Beaux-Arts, Paris.

232. *Les amateurs.* Purchased from the artist by subscription and presented to the Art Institute in 1883.

Neal, David—Munich. Born in Lowell, Mass., 1837. Entered the Royal Academy in Munich, 1861. Pupil of his father-in-law, Chevalier Ainmuller, 1862; pupil of Piloty, 1869-76.

233. Interior of St. Mark's, Venice. Dated Munich, 1869. *Presented by Samuel M. Nickerson, 1887.*

Thompson, Harry—Paris. Born in London. Pupil of C. F. Marchal and Charles Bussoa, Paris.

234. *Un Calvaire* (a crucifix). Purchased by subscription and presented to the Art Institute in 1884.

235. Landscape and sheep, in Picardy. *Lent by James H. Dole.* See also 254-7.

Nourse, Elizabeth—Paris. Born in Cincinnati, 1859.

236. Mother and Children. *Presented by Mrs. Charles E. Culver.* See also 241, 242, 1897.

Hitchcock, George—Paris. American painter, born in Providence, Rhode Island. Pupil of Boulanger and Lefebvre, Paris, and Mesdag, at The Hague.

237. Flower girl in Holland. *Presented by Potter Palmer, 1888.*

Durand, Asher Brown. American painter and engraver. Born 1796, in Essex county, New Jersey. Died 1886.

238. Lake Hamlet. Painted 1857. *Lent by Stuyvesant E. Fish, New York.*

Shirlaw, Walter—New York.

239. Portrait of the artist. Dated 1878. *Gift of Joseph M. Rogers, 1887.* See also 279, 597-9.

Grayson, Clifford Prevost—American. Born in Philadelphia, 1857. Pupil of Gérôme and Bonnât, in Paris.

240. Rainy day in Pont Aven, 1882. *Presented by Mrs. C. J. Singer, 1896.*

Nourse, Elizabeth—Paris. Born in Cincinnati. Pupil of the Art School there and of Carolus-Duran in Paris.

241. Good Friday.
242. The neighbors. } *Lent by John Irving Pearce, Jr.*
See also 236.

Chase, Harry. American. Died 1879.

243. The Derelict. *Lent by Frank G. Logan.*

Elliott, Charles Loring. Born in Scipio, New York, 1812; died 1868. Pupil of John Trumbull in New York.

244. Portrait of H. W. Hewitt. *Lent by Mrs. Hewitt.*

Max, Gabriel. German, born 1840. See note preceding 101.

245. Head of woman. *Lent by O. S. A. Sprague.* See also 101.

Lerolle, Henri. French, contemporary.

246. Twilight. *Lent by O. S. A. Sprague.*

Jacquet, Jean Gustave. Born in Paris, 1846.

247. Portrait of the Artist's Wife. *Lent by O. S. A. Sprague.* See also No. 79, 393.

Clays, Paul Jean—Brussels. Belgian marine painter. Born in Bruges, 1819. Pupil of Gudin, Paris.

248. Marine, with vessels. *Lent by O. S. A. Sprague.* See also 91, 377.

Puvis de Chavannes, Pierre. Born a tLyons, 1824.

249. Dans les Bruyeres (On the Heath). *Lent by Stanley R. McCormick.*

Monet, Claude Jean. Born in Paris, 1840.

250. Landscape. *Lent by Stanley R. McCormick.*

Degas, Edgard Hilaire Germain. Born in Paris, 1834.

251. Landscape. *Lent by Stanley R. McCormick.*

Besnard, Paul Albert. Born in Paris, 1849.

252. Woman's Head, reflected in mirror. *Lent by Stanley R. McCormick.*

Zorn, Anders L. Swedish, contemporary.

253. Portrait of a Lady. *Lent by Mrs. J. Y. Scammon.*

Thompson, Harry. English, resident in Paris.

254. Landscape with calves. *Lent by the artist.*

255. Landscape with sheep. *Lent by the artist.*

256. Marsh with cattle. *Lent by James H. Dole.* See also 234, 235.

Verboeckhoven, Eugéne-Joseph. Belgian, 1799-1881.

257. Sheep. See also 103, 148, 422.

Maes, E. R. Belgian, contemporary.

258. The King of the Flock.

Montigny, Jules Léon. Belgian, contemporary.

259. Return of the Herd, October.

Koekkoek, H. W.

260. Dutch Cavalrymen.

Delobbe, Alfred François. Born in Paris, 1835.

261. Infant before a Mirror.

Chierici, Gaetano. Born at Reggio, Italy, 1838.

262. The Favored One.

Wuytiers, Marie. Dutch contemporary.

263. Camelias. *Lent by the artist.*

Lamoriniere, François. Belgian. Born in Antwerp, 1828.

264. Wood Interior. *Lent by R. W. Hamill.*

Escribe, Charles.

265. Franco-Prussian War. *Gift of H. S. van Gigch.*

Westcott, Sarah E. Melendy. American, contemporary.

266. First Post-office of Chicago. *Lent by the artist.*

Sargent, John S. American, resident in Europe. Born in Florence, 1856.

267. Portrait of a Boy. *Lent by Augustus St. Gaudens.*

Preyer, Johann Wilhelm. Dutch. Born 1803.

268. Fruit. *Lent by James William Pattison.*

Murphy, John Francis—New York. Born in Oswego, New York, 1853.

269. Landscape. *Lent by James H. Dole.*

Baker, Ellen Kendall (Mrs. Harry Thompson). American.

270. Birds nesting. *Lent by the artist.*

271. Vespers. *Lent by the artist.*

Bristol, John Bunyan. American. Born in 1826.

272. Whiteface Mountain. *Lent by estate of Mary Gates.*

Cauwelaert, J. Evan. Belgian, contemporary.

273. Changing Pasture. *Lent by Samuel Gans.*

274. Sheep Pasture. *Lent by Samuel Gans.*

275. Fall in Fontainbleau. *Lent by Samuel Gans.*

Earle, Lawrence C. American, contemporary.

276. Mother and child. *Lent by Mrs. J. H. Moore.*

Harrison, Birge. Born in Philadelphia, 1854.

277. October in France. *Purchased in 1898.*

Benjamin-Constant, Jean-Joseph—Paris. Born in Paris, 1845. Pupil of Cabanel.

278. The favorite tiger. *Lent by Mrs. Sarah J. Howard.*

Shirlaw, Walter—American. Born in Scotland, 1837.

279. Study of woman in costume of a nun. *Lent by Mrs. H. N. Hibbard.* See also 239, 597 9.

Stuart, Gilbert. American painter. Born in Narragansett, Rhode Island, 1755. Died in Boston, 1828. Pupil of West, in London.

282. Full length portrait of Washington. Small size. *Lent by C. F. Gunther.*

283. Bust portrait of Washington. Three-quarter face to left. *Lent by C. F. Gunther.*

Newman, R. L. American. Born about 1830.

284-9. Color Studies.

290. Color Study. *Lent by Daniel C. French, N. Y.*

Breton, Jules-Adolphe.

311. The shepherd's star. *Presented by Philip D. Armour, 1889.* See also 1, 2, 3, 93, 374.

Davis, Charles H. Mystic, Conn. Born in Amesbury, Mass., 1856. Pupil of Otto Grundmann, Boston, and of Boulanger and Lefebvre, Paris.

312. Close of day. *Presented by the Opera Festival Association, 1889.*

Cazin, Jean-Charles.

313. Solitude. *Presented by John S. Norton, 1891.* See 4, 5, 6, 7.

Leutze, Emanuel. Born in Gmünd, Würtemberg, 1816; died in Washington, D. C., 1868. Taken as a child to Philadelphia, where he was first instructed by John A. Smith. Pupil of Lessing in Düsseldorf, 1841. Studied also in Munich, Venice and Rome. Settled permanently in America in 1859, living alternately in New York and Washington.

314. The knight of Sayn and the gnomes. Painted in 1849. *Presented by S. M. Nickerson, 1894.*

Huguet, Victor-Pierre. French genre and landscape painter. Born in Lude, Sarthe. Pupil of Émile Loubon.

316. By the river side. *Lent by Durand-Ruel.*

Stanfield, William Clarkson. English marine painter, 1793-1867, in early life a sailor in the royal navy.

317. A ship in distress. *Lent by Mrs. W. A. Conover.*

Bigelow, Folger Allen—1868-91. Born and died in Chicago.

318. In the old garden. *Presented by Mrs. D. F. Bigelow, 1892.*

Col, David. Belgian genre painter. Born in Antwerp, 1822.

319. Wrangling over cards in a tavern. Dated 1876. *Presented by John Cudahy, 1889.*

Smith, A. B.—Lansing, Mich.

320. Landscape with sheep. *Lent by the artist.*

Farbach, C. L.—Düsseldorf.

321. Nightfall. Landscape with sheep. Dated 1873. *Lent by James H. Dole.*

Jettel, Eugene—Paris. Born in Johnsdorf, Moravia, 1845. Pupil of Albert Zimmerman, in Vienna.

322. Marshes in the north of Holland. Dated Paris, 1883. *Presented by P. C. Hanford, 1890.* See also 394.

Shaw, Annie Cornelia. Born in West Troy, New York, 1852. Died in Chicago, 1887. Pupil of H. C. Ford, Chicago.

323. Autumn in the beech woods. *Lent by James H. Dole.*

324. Beech woods in Ohio. *Lent by Dr. S. W. Shaw.*

325. Along Shore, Autumn, 1882. *Lent by Dr. S. W. Shaw.*

326. Study of Trees. *Lent by Dr. S. W. Shaw.*

328. The russet year. Painted 1885. *Purchased in 1894. Part of the purchase money received from the Opera Festival Association.*

Reid, Robert, New York. Born in Stockbridge, Massachusetts. Pupil of Boulanger and Lefebvre, Paris.

329. Blessing the boats. *Lent by J. Irving Pearce, Jr.*

Fuller, George. Born in Deerfield, Mass., 1822; died in Boston, 1884. Studied in Boston, New York, London, and continental Europe.

330. Study. Small full length of a lady seated. *Lent by M. E. Farson.*

Howe, Wm. H. American. Born 1846.

331. Return of the Herd. *Lent by the artist.*

Thomas, S. Seymour—Paris. American figure-painter.

332. Portrait of Mrs. Patten, of London, née Bigelow. *Lent by W. W. Bigelow.*

Forbes, James. Scotch. Born about 1810.

333. Portrait of Alexander N. Fullerton. *Presented by Charles W. Fullerton.* (In Fullerton Memorial Hall).

Andreotti, F. Italian. Lived in Chicago in 1893.

336. The Old Story. *Bequest of D. W. Irwin, 1894.*

REMENJI COLLECTION.

LENT BY HENRY H. GETTY.

Dupré, Jules.

337. Landscape. See also 23, 24, 25, 26, 223, 224, 384.

Fragonard, Jean-Honoré. French. Born at Grasse, 1732; died in Paris, 1806. Pupil of Boucher and Chardin.

338. Love and force.

Decamps. Alexandre-Gabriel.

339. Oriental landscape. Sunset in a heavily-clouded sky. Dark masses of foliage, out of which rise a dome and a minaret. See also 14, 15.

Greuze, Jean-Baptiste. French. Born at Tournus, 1725; died in Paris, 1805.

340. Study of a girl.

Grimou, Jean Alexis. French school. Born in Romont, Switzerland, 1678; died in Paris, 1740.

341. The young falconer.

Terburg, Gerard.

342. Portrait of a lady. Bust, nearly front face. Light brown hair with long side curls. Pearl necklace and white lace cape or fichu. On wood. See also 163.

Nattier, Jean-Marc. French. Born in Paris, 1685; died there 1766. Pupil of his father, Marc.

343. The Duchess of Montmorency. Portrait down to waist, facing front. Full dress, powdered hair, flower in bosom.

MODERN OIL PAINTINGS.

LENT By MRS. P. C. HANFORD.

Bonheur, Marie-Rosa.

373. The favorite dog—setting a rabbit. On wood, h. 8¾ in., w. 11 in. See 110.

Breton, Jules-Adolphe.

374. Morning. A peasant girl greeting a youth across a meadow brook which reflects brilliantly the light of the rising sun. Dated 1883. On canvas, h. 36 in., w. 64½ in. See 1, 2, 3, 93, 311.

Brozik, Vacslav—Paris. History painter. Born at Tzemoschna, near Pilsen, Bohemia, 1852. Pupil of the Academy in Prague, Piloty in Munich and Munkácsy in Paris.

375. Columbus at the Court of Queen Isabella.

Charlemont, Eduard—Paris. Born in Znaim, Moravia, 1848. Pupil of the Vienna Academy under Engerth, then of Makart. Spent some time in Italy.

376. Planning the campaign. Interior with twelve figures. On wood, h. 10½ in., w. 14¼ in.

Clays, Paul-Jean—Brussels.

377. Open sea. Fishing vessels off Ostend in a brisk breeze. Painted in Brussels, 1878. On canvas, h. 29¾ in., w. 43¾ in. See 91, 248.

Corot, Jean-Baptiste-Camille.

378. Nude woman—lying on her side on a white blanket spread out in a meadow. Canvas, h. 10½ in., w. 15½ in.

379. Landscape. High, steep hill on the left; mass of dense foliage on the right; four very tall, slender trees between, nearly bare of foliage. A man on horseback, looking very small, is passing by these trees. On canvas, h. 54½ in., w. 22 in. See 8, 9, 10, 115, 215.

Daubigny, Charles-François.

380. By the waterside. Signed and dated 1859. On wood, h. 9 in., w. 15¼ in.

381. Harvesting. On wood, h. 5½ in., w. 9½ in. See 12, 13, 136, 213.

Delort, Charles-Édouard—Paris.

382. Coming out of church, after morning service. On canvas, h. 31½ in., w. 46¾ in. See 78.

Diaz de la Peña, Narciso-Virgilio.

383. In the harem. On canvas, h. 25½ in., w. 19¾ in. See 19, 20, 139, 140, 207, 208.

Dupré, Jules.

384. Sunset. On canvas, h. 11 in., w. 13¾ in. See 23-26, 223, 224, 384.

Elkins, H. A.—deceased. Lived in Chicago.

385. Sunset on the prairie. On canvas, h. 20 in., w. 36 in.

Faivre, Tony. Born in Besançon, France, 1830. Pupil of Picot.

386. Counting the day's receipts. Two little Italian street musicians. On canvas, h. 18¾ in., w. 14¼ in.

Gabrini, P.

388. In the wine cellar. Young woman kneeling in front of a cask and looking up at a man seated near by who is holding a lantern between them. On canvas, h. 20½ in., w. 18 in.

Gioja, B.

390. The rehearsal. On canvas, h. 6¼ in., w. 9¼ in.

Isabey, Eugène-Louis-Gabriel.

391. The message. A page, with long, blonde hair, wearing a white doublet and red stockings, stands before the door of a cottage covered with vines and flowers. He holds out a note towards an open wicket through which the hand of a maiden

is extended. Behind him are two dogs. On the right of the house a bit of intense blue sky is seen, with sunset lights towards the horizon. On canvas, h. 25½ in., w. 18 in. See 100.

Jacque, Charles Émile.

392. Watering the sheep. On canvas, h. 20 in., w. 25¾ in. See 109, 214.

Jacquet, Jean-Gustave.

393. The minuet. On wood, h. 13 in., w. 9½ in. See 79, 247.

Jettel, Eugene.

394. Sunrise in Holland. Signed and dated Eugène Jettel. Paris, 1885. On canvas, h. 35¼ in., w. 49¾ in. See 322.

Koekkoek, Barend Cornelis.

395. Environs of Cléves. A plateau with a low ridge on both sides. Castle in middle distance. On canvas, h. 34½ in., w. 44¼ in. See 111, 260.

Lessi, Tito—Florence.

396. The smoker. On wood, h. 12 in., w. 9 in.

397. The notary public. On wood, h. 5 in., w. 3¼ in.

Manicardi, C.

400. Fully absorbed. On canvas, h. 14 in., w. 11 in.

Marcke, Émile van.

401. Returning from pasture. On canvas, h. 17½ in., w. 27½ in. From the collection of Sir Richard Wallace, London. See 40, 41, 84.

Meissonier, Jean-Louis-Ernest.

402. The Hussar. Standing by his gray horse with right arm resting on its neck. Rich greenish blue costume with white gimp trimmings; breeches, with broad red stripes, stuck inside the tops of large boots; talpack of same color as coat with white stripes. Sunlight from left on head of horse and figure of rider with marked effect on his blonde mustache. On wood, h. 7¾ in., w. 5¾ in. See 102.

Millet, Jean-François.

403. Shepherdess resting. She sits in front of a high rock under a tree, apparently asleep. On her left a dog stands looking out over a hayfield. Water color. See 31, 32.

Munier, E.

404. A fair exchange. Dated 1881. On canvas, h. 20½ in., w. 15½ in.

Munkacsy, Mihály de. See note before 86.

405. Washerwoman in Hungary. On canvas, h. 32¼ in., w. 45½ in.

406. Grandfather sleeps. The old gentleman has fallen into a doze over his newspaper, and his daughter is taking a group of little children from the room. Signed M. de Munkacsy, Colpach. On wood, h. 37 in., w. 55¾ in. See also 86.

Neuville, Alphonse de. See note before 95.

407. Trumpeter on the march. Stooping to adjust his gaiter. On canvas, h. 50 in., w. 32¾ in. See also 95.

Palmaroli, Vicente—Rome. Born in Madrid, 1835. Pupil of Madrazo and San Fernando Academy. Studied afterwards in Rome.

408. Contemplation. On wood, h. 30 in., w. 19¾ in.

Pasini, Alberto. See note before 267.

409. The colossal Memnon statues, near Thebes. On canvas, h. 16 in., w. 22 in.

410. A street in Damascus. On wood, h. 9½ in., w. 7½ in.

Pettenkofen, August Ritter von. Austrian genre painter, draftsman and lithographer. Born in Vienna, 1821; died there 1889. Pupil of Franz Eybl. Studied also in Paris. Knighted in 1876.

411. Soldiers at breakfast. On wood, h. 12¼ in., w. 10½ in.

Rossi, Lucius.

413. A picnic party. On wood, h. 15 in., w. 18 in.

Rousseau, Théodore.

414. *Marais au Printemps* (A marsh in spring). On wood, h. 13 in., w. 21¼ in. See 33, 34, 216.

Schreyer, Adolf.

415. Horses seeking shelter from a storm. On canvas, h. 30½ in., w. 23½ in. See 35, 97, 136, 137.

Troyon, Constant.

419. Landscape with cattle, near Honfleur. A meadow with an extended water view beyond—the mouth of the Seine. On canvas, h. 32¾ in., w. 52¾ in.

420. Cow in a landscape. On wood, h. 12½ in., w. 16 in. See 36-39, 119, 222.

Tuttle, Franklin—formerly of Chicago, now of London.

421. Portrait of Philander C. Hanford. Nearly full length, seated. Three-quarter face to left. Forefinger of right hand between the leaves of a closed book resting on knee. Dated 1891.

Verboeckhoven, Eugène-Joseph.

422. Sheep in field, Holland. On wood, h. 6 in., w. 8½ in. See 103, 148, 257.

Veyrassat, Jules-Jacques—Paris. Born in Paris, 1825. Landscape and animal painter. Pupil of Lefman.

423. Crossing the ferry. On canvas, h. 12⅝ in., w. 19⅛ in.

Vibert, Jehan Georges.

424. Autumn flowers. Interior, with figure of a lady. Water color, h. 41⅛ in., w. 28⅛ in. See 70.

Volkhart, Max.

425. "The Undecided Question." An interior with two figures. A young cavalier in riding costume sits at the end of a table on which are some formidable looking papers and an inkstand. At the other end sits an elderly gentleman apparently engaged in talking unpleasantly and emphatically to the young man, whose downcast looks calls forth the sympathy of a dog standing before him. Signed Max Volkhart, op. 100. On canvas, h. 31¼ in., w. 39¾ in.

Wenglein, Josef—Munich. Born in Munich, 1827. Pupil of Gottfried Steffan and Adolf Lier.

426. A shooting party on the border of the Black Forest. On canvas, h. 20½ in., w. 29¼ in.

Ziem, Félix.

427. Oriental scene. A kiosk among trees with door opening on a small pond in the foreground. Figures in bright colored costumes on the grass and in the entrance to the kiosk. In middle distance, low on left, the clustered buildings of a town vaguely silhouetted in orange. On canvas, h. 27 in., w. 44½ in. See 87.

NOTE:—For other pictures lent by Mrs. Hanford see list of old masters beginning on p. 107, No. 184.

DRAWINGS AND ETCHINGS.

Whistler, James Abbott McNeill. American, born 1834.

497. }
498. } Original Lithographs
499. } *Lent by Arthur J. Eddy.*

Lhermitte, Léon Augustin.

500. Rouen Cathedral } Charcoal drawings.
501. Evening prayer } *Gift of Ernest A. Hamill, 1894.*

Lenbach, Prof. Franz von—Munich. Born in Markt Schrobenhausen, 1836. Pupil of Piloty in the Munich Academy.

502. Two pencil sketches of Bismarck on the same paper. Heads. One touched up with white, the other with red chalk and white. Dated Varzin, 1890. *Lent by Mrs. Wyl von Wymetal.*

Whistler, James Abbott McNeill—Paris. Born in Lowell, Mass., 1834. Pupil for two years of Gleyre in Paris. Settled in London in 1863 and remained there until about 1893, when he removed to Paris.

503. A frame containing four etchings by Whistler and an original lithograph portrait of the etcher by Rajon. *Gift of Frederick Keppel.*

504-611. Original Drawings for Illustrations in the Century and St. Nicholas magazines. *A permanent loan from the Century Company, New York.*

NOTE: Illustrations of earlier date than November, 1881, were published in *Scribner's Monthly*, the original Century.

Abbey, Edwin Austin.

504. Mrs. Gilbert as "Mrs. Candour." Pencil. April 1879.

505. Agnes Booth as "Mrs. Brownlee." Pencil. April, 1879.

Beard, J. C.

506. Head of wild sheep. Wash. May, 1881.

Birch, Reginald B.

507. An exhibit. Pen and ink. "Century," September, 1881.

508. A realized hope. Pen and ink. "St. Nicholas." Oct. 1882.

509. Accident in high life. Wash. "St. Nicholas," Dec., 1882.

510. Story of Robin Hood. Title page. Pen and ink. "St. Nicholas," May, 1883.

511. Catching the stag. Pen and ink. "St. Nicholas," April, 1884.

512. Washing day. Gouache and pen. "St. Nicholas," December, 1884.

Blum, Robert.

513. Brunhild hurling her spear. Wash. "St. Nicholas," August, 1882.

514. In St. Marks, Venice. Wash. "Century," Nov. 1882.

515. The attack. Wash. "Century," November, 1883. See also 217.

Brennan, Alfred.

516. Musical exercises at the Odeon. Pen and ink. "St. Nicholas," December, 1880.

517. Procession in honor of Bacchus. Pen and ink. December, 1880.

518. Bombardment of Noteberg. Pen and ink. Feb. 1881.

519. A lot of silly men. Pen and ink. "St. Nicholas"' August, 1883.

520. Alcove, New York Society library. Pen and ink. "Century," May, 1884.

Brush, George De Forest.

521. The fourth reader class. Oil. "St. Nicholas," December, 1881.

522. Bob Halliday carries home his friend. Oil. "St. Nicholas," April, 1882.

Burns, M. J.

523. A marine artist's studio. Oil. January, 1880.

524. Boarding a steamer. Oil. "Century," December, 1881

525. Fishing off Bay of Islands. Oil. "Century," May, 1884.

Butler, E. R.

526. Portrait. Ivan Tourguéneff. Oil. "Century," November, 1883.

527. A type (Paris). Oil. "Century."

Chase, William Merritt.

528. August Wilhelmj. Pen and ink, May, 1879.

529. Coming ashore. Oil. "Century," February, 1882.

Church, Frederick S.

530. { Tommy's tormentors / He's going backward } Pen and ink. "St. Nicholas," June, 1877-'78.

531. A "Rudder Grange" at Sandy Hook. Wash. Sept. 1879.

532. Speaking his piece. Pencil. "St. Nicholas," November, 1879.

533. Centaur boys. Pencil. "St. Nicholas," Nov., 1879.

Cocks, J. H.

534. Examining the necklace. Gouache. "St. Nicholas," September, 1882.

535. An ideal "still fisher." Gouache. "Century," July, 1883.

536. Long bridge, Washington, D. C. Gouache. "Century," March, 1884.

537. Street scene, Washington, D. C. Gouache. "Century," March, 1884.

Cox, Kenyon.

538. Chorus of Scamander sailors. Sepia. "Century," July, 1884.

Davis, J. Steeple.

539. Armor worn by the pilgrims, 1620. Wash. "Century," January, 1883.

Dielman, Frederick.

540. The home circle. Pencil. March, 1880.

541. Under the awning. Pencil. "Century," February, 1882.

Drake, W. H.

542. Among the tenements, New York. Pen and ink. "St. Nicholas," June, 1883.

543. Dick dashed across the green. Pen and ink. "St. Nicholas," July, 1884.

Edwards, George Wharton.

544. Staircase, old Johnston House. Pencil. "Century," September, 1882.

545. Doorway of Witherle House, Castine, Maine. Pen and ink. "Century," September, 1882.

546. Old salt works. Barnstable. Oil. "Century."

Farny, H. F.

547. Torturing a sorceror, Zuni. Wash. "Century," May, 1883.

548. Gas wells. Gouache. "Century," July, 1883.

549. Guarding a "wild cat" well. Gouache. "Century," July, 1883.

Fenn, Harry.

550. Clovelly, from the pier. Gouache. "Century," December, 1883.

551. Dr. Grimshaw's abode, Salem. Gouache. "Century," May, 1884.

552. Head of Salem Harbor. Gouache. "Century," May, 1884.

553. Van Rensselaer manor-house. Gouache. "Century," October, 1884.

554. Fairbanks House, Dedham, Mass. Gouache. "Century," October, 1884.

Foote, Mary Hallock.

555. The little brother. Pencil. "St. Nicholas," Sept, 1884.

Fredericks, Alfred.

556. Duke Leopold's stone. Pen. "St. Nicholas," 1879.

557. Watching the goblin castle. Gouache. "St. Nicholas," November, 1881.

558. The king's feast. Gouache. "St. Nicholas," 1884.

Inness, George.

559. Loitering. Oil. "Century," May, 1882.

560. Close of a stormy day. Oil. "Century," May, 1882.

Inness, George, Jr.

561. Among the clouds. Oil. "Century," December, 1884.

562. Crossing the timber line. Oil. "Century," Dec., 1884.

Jones, H. Bolton.

563. An oasis in Tunis. Gouache, "Century," April, 1882.

Jones, Francis C.

564. The four o'clock sketch club. Gouache. "Century," December, 1881.

565. Alaskan interior. Oil. "Century," July, 1882.

566. Going fishing, Alaska. Gouache. "Century," July, 1882.

Kappes, Alfred.

567. Storming the gate. Oil. "St. Nicholas," May, 1882.

568. The tournament. Oil. "St. Nicholas," January, 1884.

Low, Will H.

569. Drifting. Gouache. "St. Nicholas," February, 1884.

Lungren, Fernand Harvey.

570. "The prince glanced back." Wash. "St. Nicholas," February, 1882.

571. "The hares ran around her." Wash. "St. Nicholas," February, 1884.

Martin, Homer D.

572. Birthplace of Oliver Wendell Holmes. Sepia. May, 1879.

Monks, J. A. S.

573. Merino lambs. Wash. "Century," February," 1884.

574. Frightened sheep. Wash. "Century," February, 1884.

Mueller, Rose.

575. Small servant called Kate. Pen and ink. } "St. Nicholas,"
What the baby said. Gouache. } May, 1881.

576. Skating brigade. Pen and ink. "St. Nicholas," December, 1883.

577. Hoop song. Pencil. "St. Nicholas," April, 1884.

Parsons, Alfred.

578. Grassy mountains. Gouache. "Century," Nov., 1883.

579. Old bridge on Avon. Gouache. "Century," Nov., 1883.

580. Meadow by Avon. Gouache. "Century," Nov., 1885.

581. A Westchester orchard. Gouache. "Century."

Pennell, Joseph.

582. Old Spanish house. } Pen and ink.
Relics of Spanish occupation. } "Century," Feb., 1883.

583. In the Calaboose. New Orleans. Wash. "Century," March, 1883.

584. The "Picayune Tier." Pencil. "Century," July, 1883.

585. Donnybrook Fair-ground. Pencil. "Century," December, 1884.

Poore, Henry R.

586. "Bell snicklin." Oil. July, 1881.

Reinhart, C. S.

587. A school in sight. Sepia. February, 1879.

588. Reckless explorations. Pen and ink. February, 1879.

589. Kate Claxton in "Two Orphans." Pen and ink. April 1879.

Riordon, Rodger.

590. Milkweed. Wash. "St. Nicholas," August 1881.

Rix, Julian.

591. Twilight on the creek. Oil. October, 1881.

592. The kid. Oil. October, 1881.

Sandham, Henry.

593. Parliament buildings—Ottawa. Wash. August, 1880.

594. An old church, Canada. Monotype. "Century," May, 1882.

595. Funeral of Father Junipero. Wash. "Century," May, 1883.

Share, H. P.

596. Bathing by electric light, Coney Island. Wash. July 1880.

Shirlaw, Walter.

597. "Hurray for York and Posey." Oil. December, 1877.

598. Life class for men—Art Students' League, N. Y. Oil. October, 1878.

599. At "the studio." Oil. January, 1880.

Smedley, W. T.

600. "I come to claim my dead." Wash. "Century," September, 1885.

Taber, W.

601. Seals in sight. "St. Nicholas," June, 1882.

602. Driving ostriches in a sand storm. Wash. "Century," January, 1883.

603. End of the anchorage, Brooklyn Bridge. Wash. "St. Nicholas," July, 1883.

Thayer, Abbott H.

604. Portrait, Geo. W. Cable. Oil. "Century," February, 1882.

605. Portrait, Theodore D. Woolsey. Oil. "Century," September, 1882.

606. Portrait, Mark Twain. "Century," September, 1882.

Volk, Douglas.

607. Landlady of "Grand Vatel." Gouache. November, 1879.

608. Bathing scene, Normandy. Wash. August, 1881.

Wiles, Irving R.

608½. The Siva dance.

Wirgman, T. B.

609. Portrait, Matthew Arnold. Pencil. "Century," April, 1882.

Woodward, J. D.

610. Rialto Bridge, Venice. Wash. "Century," November, 1882.

611. The Piazetta, Venice. Wash. "Century," November, 1882.

EXTERIOR SCULPTURE.

Two colossal bronze lions, standing, one on each side of the main entrance. Modeled by **Edward Kemeys,** of Chicago, an American sculptor born in Savannah, Georgia, 1843.

Gift of Mrs. Henry Field, 1893.

Two figures in relief, repeated in the spandrils of the loggia arches. Modeled by **Philip Martiny,** of New York.

Enlarged copy of a portion of the Parthenon frieze, cut in the stone of the west, north and south fronts.

Reproductions, plaster, bronzed, of the Giustiniani Minerva, Augustus with the corselet and Hermes of the Belvidere, upon the front loggia.

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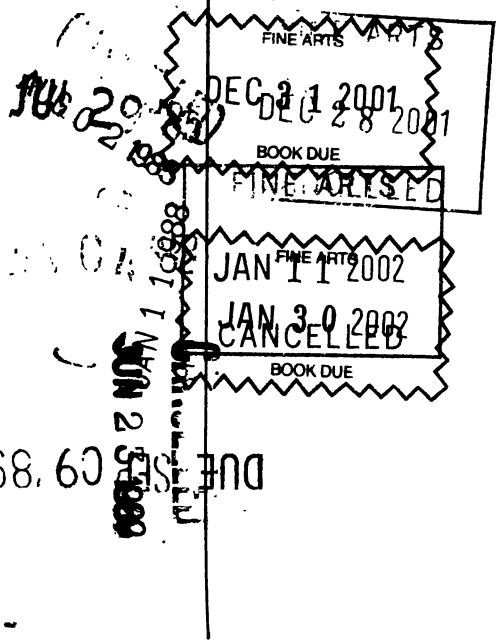

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